CHINESE ART

in the Royal Ontario Museum

Staff of the Far Eastern Department

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Publication of *Chinese Art* was assisted by a grant from The Canada Council

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Introduction

The Royal Ontario Museum's Chinese collections are internationally known. Reproductions and studies of many outstanding objects amongst these have been published in both popular and scholarly literature, frequently and for half a century. Occasionally, we are asked how so extensive and valuable a representation of Chinese archaeological and art historical materials came to Toronto. It seems fitting in this year, the Museum's 60th anniversary Jubilee, to offer a special tribute to those responsible for the wealth of the Far Eastern Department's main holdings.

The present publication does not attempt to offer an archaeological or art historical survey of China. Rather, it is arranged to convey the major strengths of our holdings. Ceramics are pre-eminent and include the greatest number of examples. Bronzes, though less numerous, are among the most ancient and rarest of Chinese artifacts. The Museum's examples are distinguished by virtue of having come almost directly from their sites of discovery, for the most part. Tomb figurines are now prized by Western collectors for their immediacy of representational effect, and by Chinese for their vivid expression of historical mores. At the time the Museum acquired most of its collection in this category, few Westerners even knew what these small sculptures were, while Chinese looked askance at their collection as a result of the desecration of ancestral burials. Other categories are well represented, though with less numerical and, sometimes, aesthetic strength.

Preceding each category in this publication is an essay describing the Museum's most important examples in the medium. Descriptions of individual objects are more technical and intended for the serious student. Since each work is clearly illustrated in reproduction, descriptive details are confined to what might not be visible in the photographs. Publication and other bibliographic references can guide those interested to further study, and to the bases for our identifications of these examples.

Whether fact or myth, it is recorded that the Museum owes its accumulation of Chinese artifacts to a happy chance which befell the first director of the Royal Ontario Museum of Archaeology — Dr. Charles T. Currelly. As an Egyptologist, Dr. Currelly visited Cairo frequently. He acquired two Han Dynasty ceramics in 1908 from an Egyptian dealer who had spent some time in China. His interest was awakened to an area far from his usual specialty. It was maintained by a gift from the Chinese legation in London, in 1911.

It was not until after the First World War that a fortuitous meeting occurred between Dr. Currelly and an English fur merchant *cum* amateur antiquarian, Mr. George Crofts. The latter visited Toronto in 1918 and saw a postcard for sale in his hotel lobby. This he immediately recognized as reproducing an object which he had acquired and sent to a London dealer (see

Charles Trick Currelly

No. 111). The ceramic *Lohan* sculpture was identified as being in the ROMA, where Mr. Crofts promptly went and left his card. It was only after some hours that Dr. Currelly realized the importance of meeting a gentleman who had offices in Tientsin and Peking, China, as well as London, England. Thus began an association of eight years, bringing to the Museum its main collections in Chinese ceramics, tomb figurines, painting and sculpture.

Correspondance between Dr. Currelly and Mr. Crofts reveals not only the former's enthusiasm, encouraging further acquisitions even when funds for them were not immediately available, but also the latter's generosity and self-sacrifice, often paying for desirable items out of his own pocket and accepting reimbursement of cost alone, and travelling to the interior of China on horseback on arduous searches sometimes covering 140 *li* (*c.* 47 English miles) in a day. Mr. Crofts warned, after his first shipment of 978 pieces in November, 1918 —

War conditions are now at an end in China and prices have very greatly advanced. Apart from this the goods are scarce and not coming in or available in the interior. You have sufficient now for a dozen museums.

Nevertheless, shipments continued, with their record as follows —

June 1919 — 66 cases/Dec. 1920 — 30 cases/Aug. 1921 — 49 cases/Dec. 1921 — 21 cases.

George Crofts

Mr. Crofts' contacts were mainly with Chinese merchants in Honan and Shansi provinces. As a result, the Museum's ceramics, both vessels and tomb figurines, show their best representation in products of those two regions. The two men did not always agree in what each considered important for the Museum. Mr. Crofts was first interested in ceramics and paintings "in Chinese taste," but Dr. Currelly informed him in July, 1922 — "... sculpture is *the* big thing." This attitude was perhaps natural to an Egyptologist, but Mr. Crofts replied in March, 1923 —

I feel that Sung porcelains are going to be the treasures for a collector, whilst the Stone Tablets (?, perhaps referring to Buddhist sculpture) will always be merely museum pieces and for the archaeologist or scientist, whereas the othe pieces will be educational and for the people.

After 1922, treasure hunting became more difficult in China. On July 10th, 1922, the Chinese government's Board of Interior issued a proclamation prohibiting the export of Chinese antiquities. By the following year, both Chinese and Japanese dealers were ignoring the law, and contacting London and Paris directly with offers of Sung porcelains, bronzes, and sculpture in stone and wood. Mr. Crofts continued to help the Museum and, from 1923, extended his advice to Mr. Langdon Warner, the famous Harvard University professor of Chinese art history, who was then helping the Philadelphia

Museum of Art to form its collections. Toronto was not unaware of the great benefaction given to it by Mr. Crofts. An LL.D. *honoris causa* was conferred upon him by the University of Toronto in June, 1922. Dr. Currelly reported on the Museum of Archaeology for 1923-1924—

The George Crofts Collection is so far in advance of any other known collection of early Chinese art that we will probably hold our supremacy in this great field.

Scarcely had Mr. Crofts become less active in the Museum's service, due to business adversities and ill health, when another unique opportunity in the Chinese field presented itself to Dr. Currelly. The Reverend William C. White was designated Anglican Bishop of Honan province. As a Torontonian, Bishop White was considered by Dr. Currelly to be a natural for the task of continuing acquisitions from China for the Museum. He wrote to the Bishop in October, 1926 —

I am convinced that the grip of Chinese art will become stronger and stronger on Europe and America, and that this is the next great coming study in the artistic-historical field.

Not unnaturally, the Bishop's first duty was to his church work, at that time involving the immense task of famine relief for the impoverished area of his diocese. He was, however, a trained scholar, and met the Museum's challenge with characteristic energy and method, meeting and learning from experienced American sinologists in Peking. By March, 1929, he had formulated his own interests to the extent that he could write to Dr. Currelly —

You desire to lay more emphasis on the aesthetic and attractive aspects of specimens for the Museum. I shall bear this in mind in the future, for I am afraid I have been thinking more of the cultural and technical aspects.

In January, 1925, Bishop White had sent a shipment of Sung Dynasty ceramics, and bronze fragments including chariot parts and weapons which he later recognized to be of the Shang and Chou dynasties. His first shipment of Chinese Judaica was sent in September, 1925, and led eventually to his publication *Chinese Jews,* 3 vols. (Toronto: Univ. Press, 1942, 2nd ed. 1966), which remains the definitive work on this subject. Forty boxes of bronzes arrived from the Bishop in 1927, the famous Yüan Dynasty wall-paintings (see No. 118) in 1929, Han Dynasty tomb tiles (see No. 117) in the same year, and other shipments through the following year. By this time Dr. Currelly had realized that the Bishop's competence in Chinese went far beyond that of the interested dilettante. He began, in 1931, to encourage the establishment of a professorship in Chinese at the University of Toronto, apparently with the Bishop in mind. Meanwhile, the Museum's financial situation had worsened. When Dr. Currelly wrote in August 1932 that further buying was impossible, the Bishop answered that he would accept the financial responsibility himself. Bishop White returned to

Bishop William C. and Mrs. White

Toronto after further endeavours in China were made impossible in the turbulent conditions of north China. By April 24th, 1934, he had become the first Professor of Chinese at the University of Toronto, and defined his sphere of interest as archaeology, defining it in an interview reported in the Toronto Daily Star as—*. . . the study of the life and culture of a people through early art effects.*

At the same time, he became the first Keeper of East Asiatic Art in the Museum of Archaeology, and began his dozen years of immensely fruitful scholarship in Chinese studies. His many publications remain as ever living and useful monuments to his abilities and service.

It was through the Bishop that the third main benefactor to the Museum's Chinese collections became active. The Reverend Dr. James M. Menzies served as a missionary of the Presbyterian Church of Canada near An-yang, Honan province. This area, later recognized to be the site of the last Shang Dynasty capital, has always been rich in antiquities. Dr. Menzies began collecting for the Museum in 1931, though he had realized the importance of his location as early as 1914. He had formulated an important collection of China's earliest historical documents, Shang Dynasty divination or oracle bones with inscriptions in archaic script, for himself, but this was lost in 1927 during the looting of the so-called "second revolution." However, Dr. Menzies returned to gather a second collection, now in large part at the Museum (see Frontispiece). Between 1938 and 1941 Dr. Menzies was a Research Assistant in this Department of the Museum, under the auspices of the Rockefeller Foundation; his work culminating in publication of the monograph *The Shang Ko* (Toronto: ROM, 1965). The Museum is also the fortunate recipient of the Menzies collection comprising many artifacts—bronzes, ceramic sherds, etc. The Menzies Trust Fund now supports scholarship in Chinese archaeology, and is responsible for the catalogue—*The Menzies Collection of Oracle Bones,* Vol.I (Toronto: ROM, 1972), Vol.II to follow.

Dr. James M. Menzies at his graduation. Photo courtesy The United Church Archives, Victoria College

Two successors to Bishop White as keepers of the Far Eastern Department, as we are now titled and the rank as Curator, have contributed their special knowledge to study and understanding of our collections. Miss Helen E. Fernald joined the Museum as Assistant to the Keeper in 1944. Her particular contributions were in the fields of sculpture and textiles, producing many articles and other studies on examples in our, as well as other, collections. Mr. Henry Trubner became Curator in 1958. His reputation as a specialist in ceramics found a receptive Toronto and Museum. The immense success of his many exhibitions in aspects of Chinese, as well as Japanese and Korean art, brought fresh interest in Asia to Canadians as a whole.

The present incumbent assumed the post in 1968. She hopes to be able to strengthen our Chinese holdings in those areas of its weakness, notably in

painting and sculpture, and to expand the Department's coverage to sounder ground for Japan, Korea, South-East Asia and the Indian sub-continent.

Hsio-Yen Shih, Curator
June 1972

Chronology

Period Name	Dates	Major Art Forms
Late Neolithic	?3000-1500 B.C.	*Ceramics*—painted and black earthenware.
Shang (or Yin)	*?1500-1028* B.C.	*Ceramics*—grey and white earthenware. *Bronzes*—ceremonial vessels, weapons. *Carved bone, jade* and *stone.*
Chou		
Western Chou	?1027-771 B.C.	*Ceramics*—grey and glazed earthenware. *Bronzes*—ceremonial vessels, implements and weapons. *Carved jade.*
Eastern Chou	770-222 B.C.	*Ceramics*—grey earthenware. *Bronzes*—bells and mirrors; small objects, including chariot fittings, inlaid with precious and semi-precious materials. *Carved jade.* *Lacquer wares.* *The beginnings of pictorial decoration.
Ch'in	221-207 B.C.	as in preceding period
Han		
Western Han	206 B.C.- A.D. 8	*Ceramics*—painted grey earthenware; tomb tiles; tomb figurines. *Bronzes*—mirrors; small sculptures; small objects. *Carved jade.* *Lacquer wares.*
Eastern Han including Interregnum	A.D. 9-220	*Ceramics*—lead-glazed earthenware and feldspathic-glazed stoneware tomb figurines. *Bronzes*—as in preceding period.

		Carved jade. *Lacquer wares.* *Monumental sculpture.* *Painted scrolls* (no longer extant).
Six Dynasties Period	220-589	*Ceramics*—Yüeh ware; tomb figurines. *Buddhist painting* and sculpture.
Sui	589-618	*Ceramics*—white- and green-glazed porcellaneous stoneware; tomb figurines. *Buddhist sculpture.*
T'ang	618-906	*Ceramics*—three-colour glazed earthenware; white-glazed porcelain; tomb figurines. *Bronzes*—mirrors. *Carved jade.* *Lacquer wares.* *Gold* and *silver*—vessels and ornaments. *Buddhist painting* and *sculpture.* *Secular painted scrolls* and *screens.* *Architecture* and *city-planning.*
Five Dynasties	906-1279	*Ceramics*—"Tz'u-chou" type folk wares. *Landscape painting.*
Sung Northern Sung	960-1126	*Ceramics*—green-glazed porcellaneous stoneware (celadon); carved and moulded decoration on many types. *Lacquer wares.* *Gold* and *silver*—vessels and ornaments. *Painting*—beginning of imperial painting academy.

Southern Sung	1127—1279	*Ceramics*—establishment of imperial kilns at Hang-chou, Chechiang province; beginnings of export ware manufacture. *Buddhist* and *Taoist painting* and *sculpture.* *Calligraphy* and *painting*—formation of literati (or scholar's) aesthetic.
Liao (Khitan Tartar) rule in north-eastern China	907-1124	*Ceramics*—independent off-shoot from current Chinese types. *Painting.*
Chin (Jurchen Tartar) rule in north-western China	1115-1234	*Ceramics*—painted red enamel decoration. *Buddhist painting* and *sculpture.*
Yüan (Mongol rule)	1280-1368	*Ceramics*—underglaze blue and red decorated porcelains. *Painting*—dominance of literati styles.
Ming	1368-1644	*Ceramics*—painted enamel decoration in many colours. *Lacquer wares*—carved and inlaid. *Calligraphy* and *painting*—division of professional and amateur styles. *Textiles.*
Modern	1911-	Copies, imitations and forgeries of all media brought to height of stylistic and technical accuracy. Introduction of extensive Western influence.

Oracle Bone
Tiger *(Felis tigris)* humerus of right forelimb; carved and originally inlaid with turquoise. Obverse with geometrically stylized animal patterns; reverse with inscription—"During the period of offering of the *hsieh* ritual, on the *hsin-yu* day of the 11th month of the 3rd year of the king's reign, the king hunted on the slopes of Mount Chi and caught a very large and ferocious tiger."
L. 8½" (21.6 cm.), greatest w. 1¼" (3.2 cm.).
931.52.460

Shang Dynasty, reign of Ti-hsin, *c.* 1160 B.C.
Provenance:
Bishop W.C. White Collection.

Published:
W.C. White, *Bone Culture of Ancient China* (Toronto: Univ. Press, 1945), Frontispiece & Pl. XV, p.97;
Ling Shun-sheng, "Pi-ch'ang yu li-ssu k'ao," *Min-tsu-hsüeh yen-chiu-so chi-k'an* (Bulletin of the Institute of Ethnology), Academia Sinica, Taiwan, No. 12 (Autumn 1961), p. 197;
Chin Hsiang-heng, "Chia-na-ta To-lun-to po-wu-kuan so ts'ang i pi'en ku ssu ming-wen ti k'ao-shih," *Hua-kang hsüeh-pao,* 4 (Dec. 1967), pp.143-148;
Hsü Chin-hsiung, *Yin pu-tz'u chung wu-chung chi-ssu ti yen-chiu* (Taipei: Taiwan Univ. Press, 1968), p. 98;
"Chien-chih Chia-na-ta huang-chia An-ta-lüeh po-wu-kuan so ts'ang chia-ku wen-tzu," *Shu-mu chi-k'an* (Bibliography Quarterly), V:3 (1971), p. 70;
P. Proctor, "The King's Tiger," *Rotunda,* V:1 (Winter 1972), pp.20-21.

Oracle Bones

Animal scapulae and tortoise shell were used by the Shang kings to divine the future. Heat was applied to specially prepared hollows chiselled in the bone or shell so that a crack would form, which was then read as the omen. Divination questions were inscribed in the oracle bones from the time of the transfer of the capital to its last site at An-yang to the Chou Conquest, an interval of 273 years (*c.* 1384-1111 B.C.). As these are by far the most important written documents surviving from that time, they provide an invaluable fund of information on the political and social activities of Chinese society over three millennia ago. Divination was made on important questions of state, such as sacrifice, internal and external affairs, and agriculture, and also about matters of daily life including hunting, travel, sickness and the weather.

The major part of the Museum's collection was gathered by Dr. James M. Menzies and Bishop William C. White. The collection contains some 8,000 pieces of bone and shell. It is remarkably comprehensive, as it contains inscriptions on the full range of divination subjects from each of the five periods into which oracle bone inscriptions have been divided, and examples of every type of chiselled hollow. It is most important, however, for the number of place names mentioned in its Third Period hunting and travel inscriptions, and the variety of sentence structures in its Fourth Period inscriptions. There are also many rare or unique inscriptions, which have changed former conceptions and added new information to the study of oracle bones.

It is the largest and finest collection of oracle bones outside China. Although aesthetically unassuming, it is one of the greatest treasures of the Far Eastern Department.

Hsü Chin-hsiung

Ceramics

China's pre-eminent position in ceramic technology has long been recognized throughout the world. The beauty and fine quality of the products of Chinese kilns have been appreciated in Japan since the T'ang Dynasty, and in the Sung vast quantities of celadon and *ch'ing-pai* vessels were exported all over south-east Asia. Arab traders first brought celadons and the highly prized underglazed blue and white to the Middle East, while Portuguese and Dutch carried Chinese porcelain to Europe where the secret of its production tantalized European potters. The Chinese ceramics in the ROM were acquired primarily through the efforts of Mr. George Crofts and Bishop William C. White. Our collection of glazed wares dating from the Shang (see No. 3) to the Ch'ing Dynasty, taken in conjunction with the unglazed vessels and sherds from the Neolithic period (see No. 2) to the Han Dynasty, offers a comprehensive picture of the development of this craft.

The number and variety of some groups make them of special interest to students. Of particular importance is the Museum's collection of wares of the Tz'u-chou family. The name is derived from the county name of Tz'u Hsien, Hopei Province, but similar white-slipped, buff or grey-bodied stonewares for general use were produced in kilns throughout north China. The large collection includes vessels and pillows (see No. 27) dating from the Sung to Ming Dynasty, and is comprehensive, containing three-colour and dark-glazed pieces (see No. 32) and many undecorated white vessels. Its strength lies in its range of decorated vessels, some of unusual shape (see No. 25). These painted, incised or carved pieces date from the 10th to 16th centuries and display much regional variation in decoration.

The green and white wares of the finer branch of the feldspathic-glazed tradition are also well represented. The history of celadon can be traced from Han proto-porcelain (see No. 14) through its development in south China in the Six Dynasties, T'ang (see No. 17) and Five Dynasties periods to its flowering in Chechiang province in the Sung Dynasty (see No. 18). The collection also contains a number of the larger, heavier pieces from the period of its gradual decline in the Yüan and Ming dynasties. Although celadon was primarily a southern development, its influence was felt in the north. Some early examples from northern centres in the Sui Dynasty (see No. 16) and fine products of the Sung Dynasty Yao-chou kilns of Shensi province (see No. 19) are included in the collection.

While southern kilns concentrated on the development of celadon, northern kilns devoted their creative energies to white ware and there is an excellent study collection of such Sui and T'ang stonewares, displaying considerable variation in shape, glaze and body (see Nos. 21 & 22). The crowning achievement of the ceramic industry at this time, however, was the successful

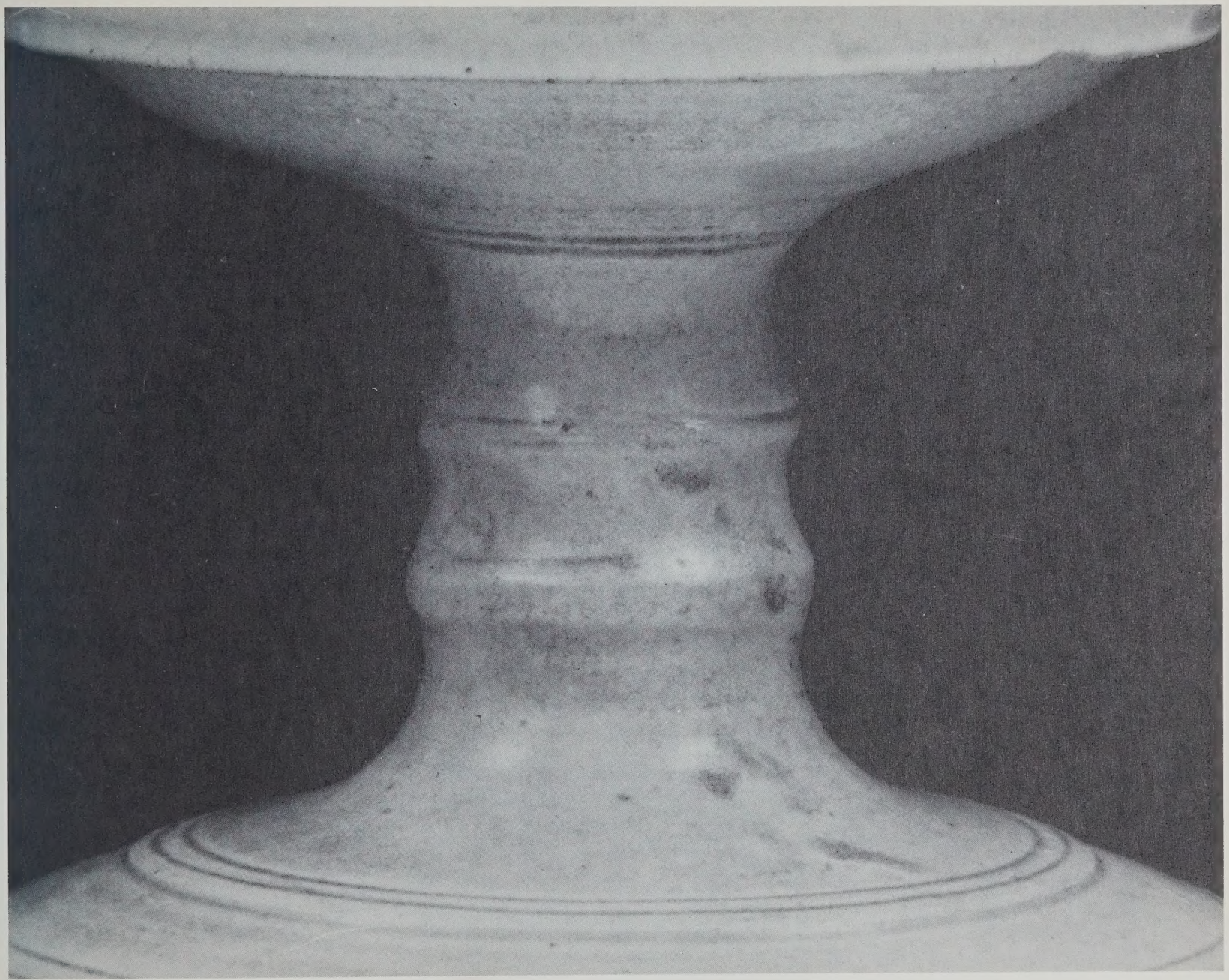
firing of true porcelain, and the Museum possesses an elegant porcelain stem-cup of T'ang Dynasty date (see No. 38).

White-bodied wares continued to be refined and at Ching-te-chen in Kiangsi province a new ware came into being in the 11th century. The Museum has a good collection of this pale blue-glazed ware called *ch'ing-pai* which rapidly became popular for vessels (see Nos. 39 & 40) and Buddhist sculpture (see No. 41). Because of the demands of the export trade, the manufacture of *ch'ing-pai* spread to coastal kilns, while at Ching-te-chen developments in body and glaze and the introduction of the technique of underglaze painting in cobalt culminated in the production of blue and white in the Yüan Dynasty. Although the Museum has a few fine examples from the 15th century (see Nos. 43 & 44), its strength lies in the 16th and 17th centuries (see Nos. 45, 47-49).

The lead-glazed wares of the collection also provide ample opportunity for study. The Han and T'ang periods are particularly well represented. There are many Han green-glazed vessels (see No. 8) and tomb models and a fine selection of T'ang three-colour glazed pieces (see No. 10). The continuation of this tradition can be traced through pieces from the Liao (see No. 30) and Sung dynasties (see No. 26). There are good examples from the Ming Dynasty (see No. 12), including a large number of roof tiles.

With its excellent range of vessels from all periods and traditions of Chinese ceramic history, and the wealth of its research material in certain specific areas, the Chinese ceramic collecton is a source of pride to the Museum.

Mino Yutaka & Patricia Proctor



Detail from entry number 23

1. **Mortuary Jar**
Coil-made earthenware; soft buff-pink body decorated in black (manganese) and red (haematite) pigments.
Ht. 14⅞" (37.7 cm.)
930.20.4

Neolithic, Kansu "Yang-shao" phase, "Pan-shan" stage.
Provenance:
Dr. A. Goffin, Brussels, Belgium; Mrs. George (E.M.) Sarton, Cambridge, Mass.
Reportedly uncovered near the western border of Kansu province by a European. Similar vessels from the same find are in the Fogg Art Museum, Harvard University, Cambridge, Mass.; and the Cleveland Museum of Art, Ohio.

Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 24 no. 14.
Cf. N. Palmgren, *Kansu Mortuary Urns of the Pan Shan and Ma Chang Groups*, "Palaeonotologia Sinica, Series D, III: 1" (Peking, 1934), Pl. XVI fig. 2.

2. **Mortuary Jar**
Coil-made earthenware; soft buff body decorated in black (manganese) and red (haematite) pigments.
Ht. 9⅛" (23.2 cm.)
930.20.1

Neolithic, Kansu "Yang-shao" phase, "Pan-shan" stage.
Found and acquired with 930.20.4 (No. 1)

Published:
"West-East," *ROMA Bulletin*, No. 21 (Oct. 1953), no. 40;
T.A. Heinrich, *Art Treasures in the* (Toronto, 1963), p. 30;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 24 no. 15.

3. **Jar**
Grey ware, coil-made hard-fired earthenware; body burnt brown and covered from shoulder to foot with thin uneven layer of clear glaze from ash fluxing agent.
Ht. 8-5/16" (21.1 cm.)
960.238.35

Shang Dynasty, An-yang period (*c.* 1300-1028 B.C.)
Provenance:
Dr. James M. Menzies Collection
From An-yang, Honan province.

Published:
B. Stephen, "Some Chinese Archaeological Discoveries in the Menzies Collection," *ROM Annual* (1962), pp. 59-60, Pl. XXV;
T.A. Heinrich, *Art Treasures in the ROM* (Toronto, 1963), p. 30;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 17 no. 8.
Cf. Li Chi, "Studies of the Hsiao-T'un Pottery: Yin and Pre-Yin," *Annals of Academia Sinica,* No. 2 Part I (Taipei, May 1955), pp. 103-117

4. **Pedestalled Bowl** *(kuei)*
Grey ware, wheel-made earthenware; decoration incised or impressed.
Ht. 8½" (21.5 cm.)
960.238.39

Late Shang or early Chou Dynasty, *c.* 1100-900 B.C.
Provenance:
Dr. James M. Menzies Collection

Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 5 no. 3.
Cf. *Sekai Kōkogaku Taikei,* Vol. 6 (Tokyo: Heibonsha, 1959), p. 112. fig. 325, for a similar example excavated from Tomb 150 at Liu-li-ko, Hui Hsien, Honan province, in a later Shang Dynasty context;
K'ao-ku hsüeh-pao, No. 8 (1954), p. 114 fig. 6, Pl. 5, for similar examples from P'u-tu-ts'un, Sian, Shensi province, in Western Chou Dynasty contexts.

5. **Wine Bowls** *(erh-pei)*
Grey ware, mould-made earthenware; thin sandy body, exterior iridescent with mica coating, interior washed with cinnabar pigment.
Ht. 1¼" (3.2 cm.), l. 4" (10.2 cm.), w. 3⅝" (9.2 cm.)
923.1.1 a & b

Former Han Dynasty, *c.* 1st century B.C.
Provenance:
George Crofts Collection

6. **Lampstand**
Grey ware, wheel-made earthenware; applied decoration of hand-modelled free figures; remains of white (calcite), red (cinnabar) and black (carbon) pigments on exterior.
Ht. 14¼" (36 cm.), diam. at base 19⅛" (45.8 cm.)
944.24

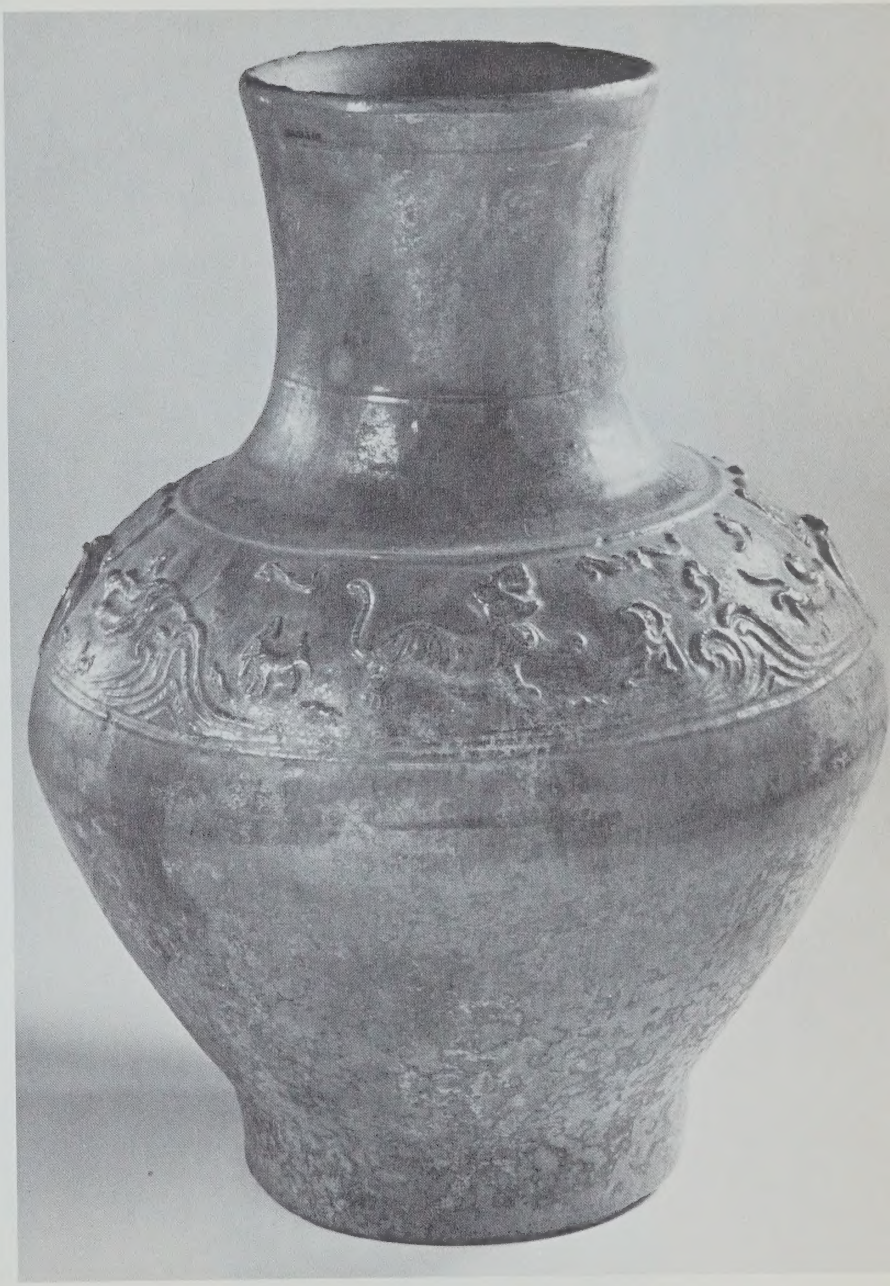
Later Han Dynasty, A.D., 2nd century.
Cf. *K'ao-ku t'ung-hsun,* 1957 no. 4, Pl. 5:1, for an example excavated from Tomb 8 at Shen Hsien, Honan province, which is more complete. Its oil lamp proper is an independent vessel, bowl-like in shape with a phoenix-head on one edge balanced by a bird-tail handle.

7. **Jar with Hill-Cover** *(lien)*
Part wheel-made and part mould-made earthenware; reddish body, exterior with dark green lead silicate glaze now showing areas of iridescence through decomposition; moulded decoration.
Ht. 9 1/16" (24.2 cm.), diam. of body 7¾" (19.7 cm.)
918.17.84

Later Han Dynasty (A.D. 25-220).
Gift of Sir Edmund Walker
Cf. M. Sullivan, *The Birth of Landscape Painting in China* (London: Routledge, 1962), p. 55, Pls. 38 & 41.

8. **Jar** *(hu)*
Wheel-made earthenware; buff body with yellowish-green lead glaze, moulded relief band decoration.
Ht. 18¼" (46.4 cm.)
918.21.587

Later Han Dynasty (A.D. 25-220)
Provenance:
George Crofts Collection



9. **Lion Statuette**
Earthenware; pinkish body with creamy-white lead glaze, now partially iridescent with decomposition; form hand-modelled and carved, with head perhaps mould-made.
Ht. 9½" (24.1 cm.)
918.21.397

T'ang Dynasty, 7th-8th century.
Provenance:
George Crofts Collection.
Reportedly from Chang-te Fu (i.e. near An-yang), Honan province.

Published:
T. Kobayashi, *Tōsō no hakuji*, ("Tōki Zenshū Vol. 12" (Tokyo: Heibonsha, 1959), Pl. 4;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 51 no. 60.
Compare to lion statuette in marble (933.12.4), see No. 106.

10. **Ewer**
Three-colour glazed earthenware; buff body covered with mottled and streaked green, yellow and transparent glazes; applied decoration of moulded reliefs.
Ht. 9½" (24.15 cm.)
920.1.83

T'ang Dynasty, 7th-8th century.
Provenance:
George Crofts Collection.
Reportedly from Lo-yang, Honan province.

Published:
O. Sirén, *Kinas Konst under tre Artusenden* (Stockholm: Esselte Aktiebolag, 1943), Vol. II, fig. 229;
"West-East," *ROMA Bulletin*, no. 21 (Oct. 1953), no. 115;
T. Dexel, *Die Formen chinesischer Keramik* (Tübingen: Wasmuth, 1955), Pl. 49b;
The Arts of the T'ang Dynasty (Los Angeles County Museum, 1957), no. 186;
M. Prodan, *The Art of the T'ang Potter* (London: Thames and Hudson, 1960), Pl. 109;
M. Sullivan, *Introduction to Chinese Art* (London: Faber, 1961), Pl. 81;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 46 no. 50.

11. **Rhyton**
Three-colour glazed earthenware; white body with amber glaze on exterior, and mottled amber, green and cream glazes on interior; moulded decoration.
Ht. 2 15/16" (7.45 cm.), l. 4½" (11.45 cm.)
920.20.1

T'ang Dynasty, 7th-8th century.
Provenance:
George Crofts Collection.

Published:
"West-East," ROMA *Bulletin*, No. 21 (Oct. 1953), no. 120;
The Arts of the T'ang Dynasty (Los Angeles County Museum, 1957), no. 215;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 49 no. 55.

12. **Tripod Censer** *(ting)*
Three-colour glazed earthenware; buff body decorated with carved and applied high relief figures, dragons, lotus blossoms and monster heads; glazed in green, yellow and cream. Inscription in brown glaze on inside face of handle with date to the 15th day of the 8th lunar moon in 1469.
Ht. 27½" (70 cm.)
950.88.8

Ming Dynasty, Ch'eng-hua period, dated to 1469.
Cf. *Wen Wu*, 1956 no. 7, pp. 28-35, for discussion of Shansi province's glazed earthenware, with a tripod censer dated to 1308 on p. 29; also 1962 nos. 4-5, pp. 73-79.

13. **Jar** *(kuan)*
San-ts'ai (fa-hua) ware,
porcellaneous stoneware; inner
container covered by outer
reticulated case; decoration carved
and incised on surface, then glazed in
turquoise, aubergine and cream.
Ht. 13⅜" (33.9 cm.)
939.35

Ming Dynasty, first half of the 16th
century.

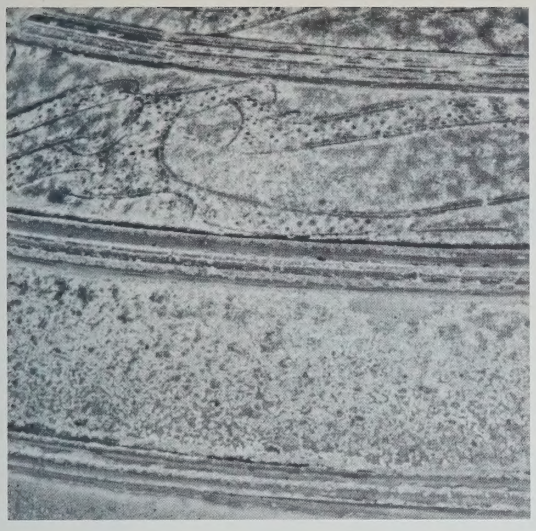
Published:
H. Trubner, *The Far Eastern Collection*
(Toronto: ROM, 1968), p. 69 no. 87.

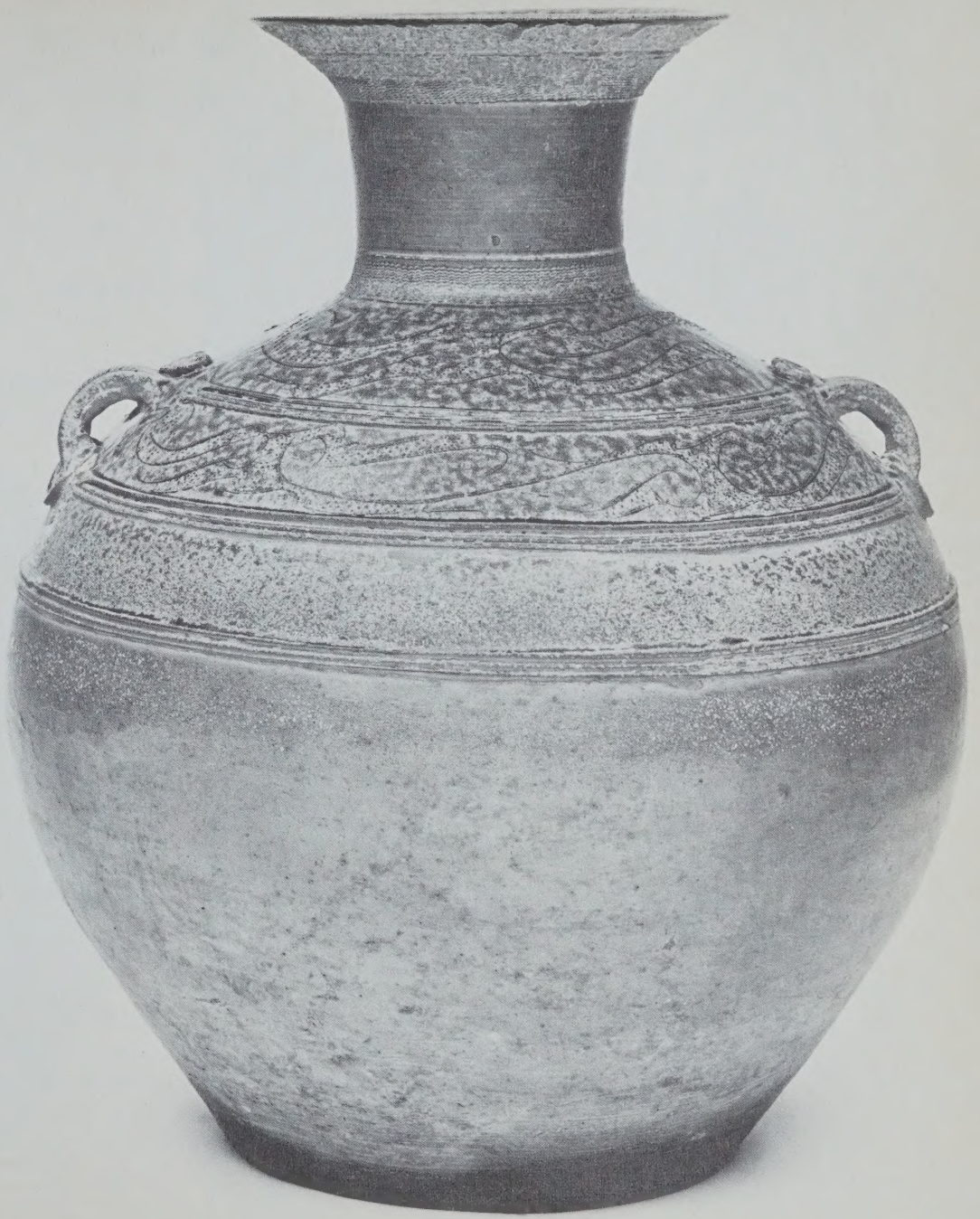
14. **Jar** *(hu)*
Stoneware; lower body burnt reddish-brown, upper body decorated with incised and stippled patterns under olive-green feldspathic glaze.
Ht. 15-3/16" (38.5 cm.)
920.1.182

Later Han Dynasty (A.D. 25-220).
Provenance:
George Crofts Collection.

Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 37 no. 38.

Cf. W. Hochstadter, "Pottery and Stoneware of Shang, Chou, and Han," *Bulletin of the Museum of Far Eastern Antiquities,* Stockholm, No. 24 (1952), pp. 98-103, fig. 115, where similar vessels are identified as from Sian, Shensi province;
D. Lion-Goldschmidt and J. Moreau-Gobard, *Chinese Art,* Vol. I (New York: Universe, 1960), tr. by Diana Imber, Pl. 169, where this ware is described as "proto-porcelain" because of its kaolin content;
Wen-wu ts'an-k'ao tzu-liao, 1958 no. 7, p. 63 fig. 4, for a vessel of almost identical form excavated from a Later Han Dynasty tomb at San-li-ts'un, Sian.





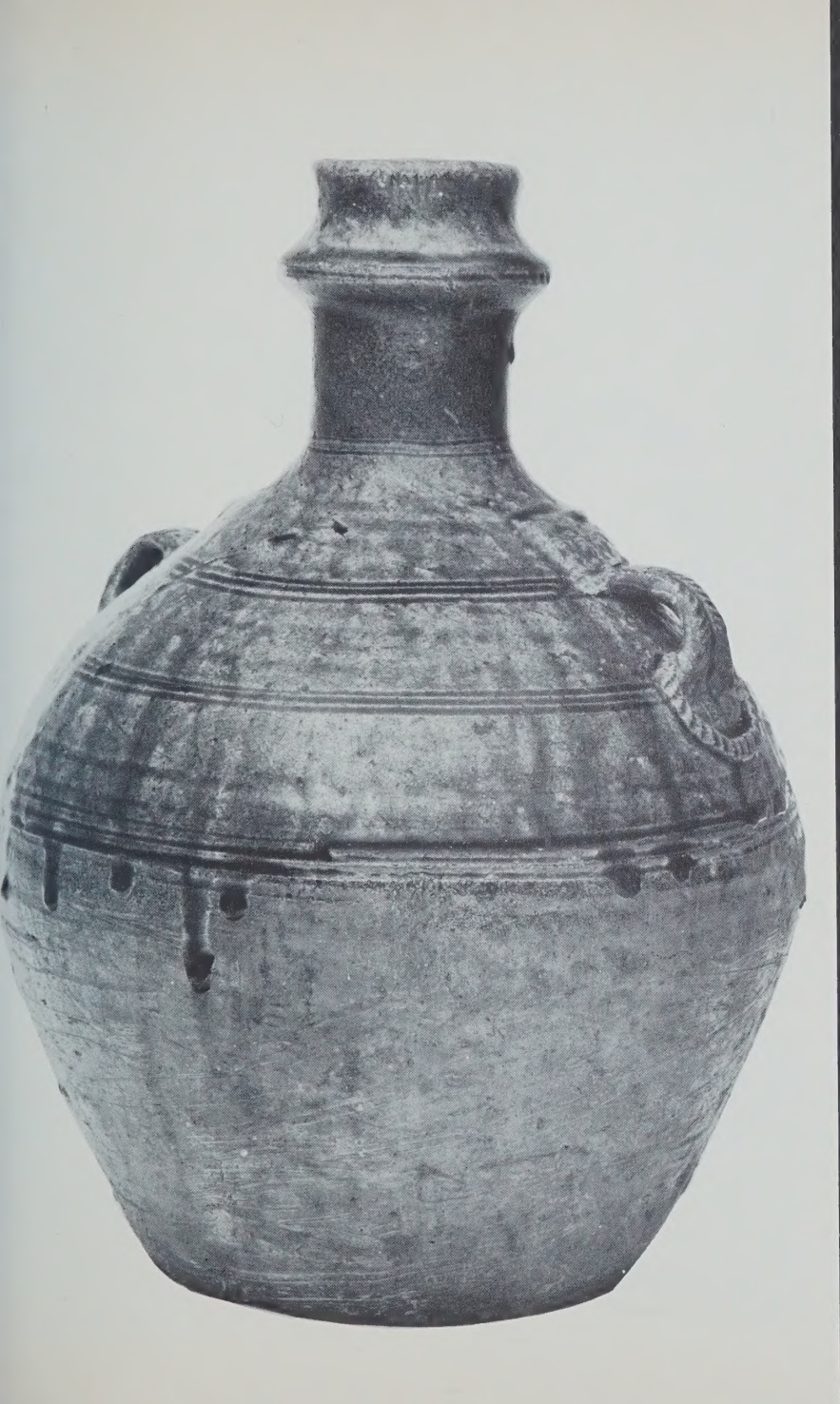
15. **Jar** *(hu)*
Stoneware; heavy reddish body covered on upper part with olive-brown feldspathic glaze.
Ht. 15-13/32" (39.1 cm.)
926.21.168

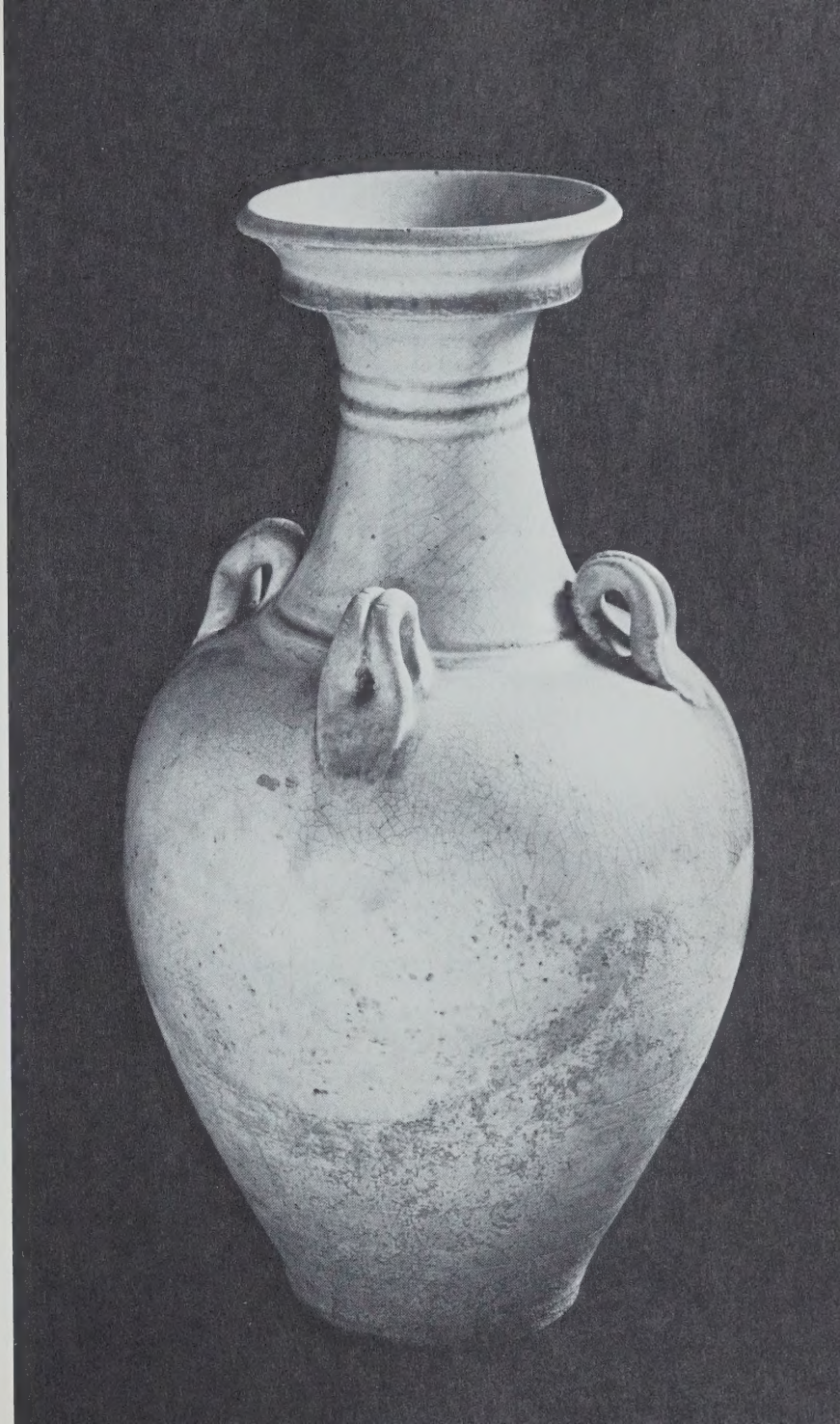
Later Han Dynasty (A.D. 25-220).
Provenance:
Bishop W.C. White Collection.

Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 38 no. 39.

16. **Vase**
Early Northern Celadon type stoneware; hard white body with light olive-green transparent glaze coarsely crackled.
Ht. 12⅛" (31.5 cm.)
921.1.131.

Sui Dynasty, late 6th-early 7th century.
Provenance:
George Crofts Collection.
Cf. *K'ao-ku t'ung-hsun,* 1957 no. 3, Pl. 9:2, for a similar example excavated from the Feng family tombs at Ching Hsien, Hopei province, where five epitaph stones dated to the 6th century were found;
K'ao Ku, 1959 no. 9, pp. 471-472, Pl. 3:14, for a comparable example excavated from the tomb of Li Ching-hsün (died 608) in the western suburbs of Sian, Shensi province;
Wen Wu, 1961 no. 12, pp. 60-66, for an early Northern Celadon kiln site at Shou-chou, Huai-nan-shih, Anhui province.





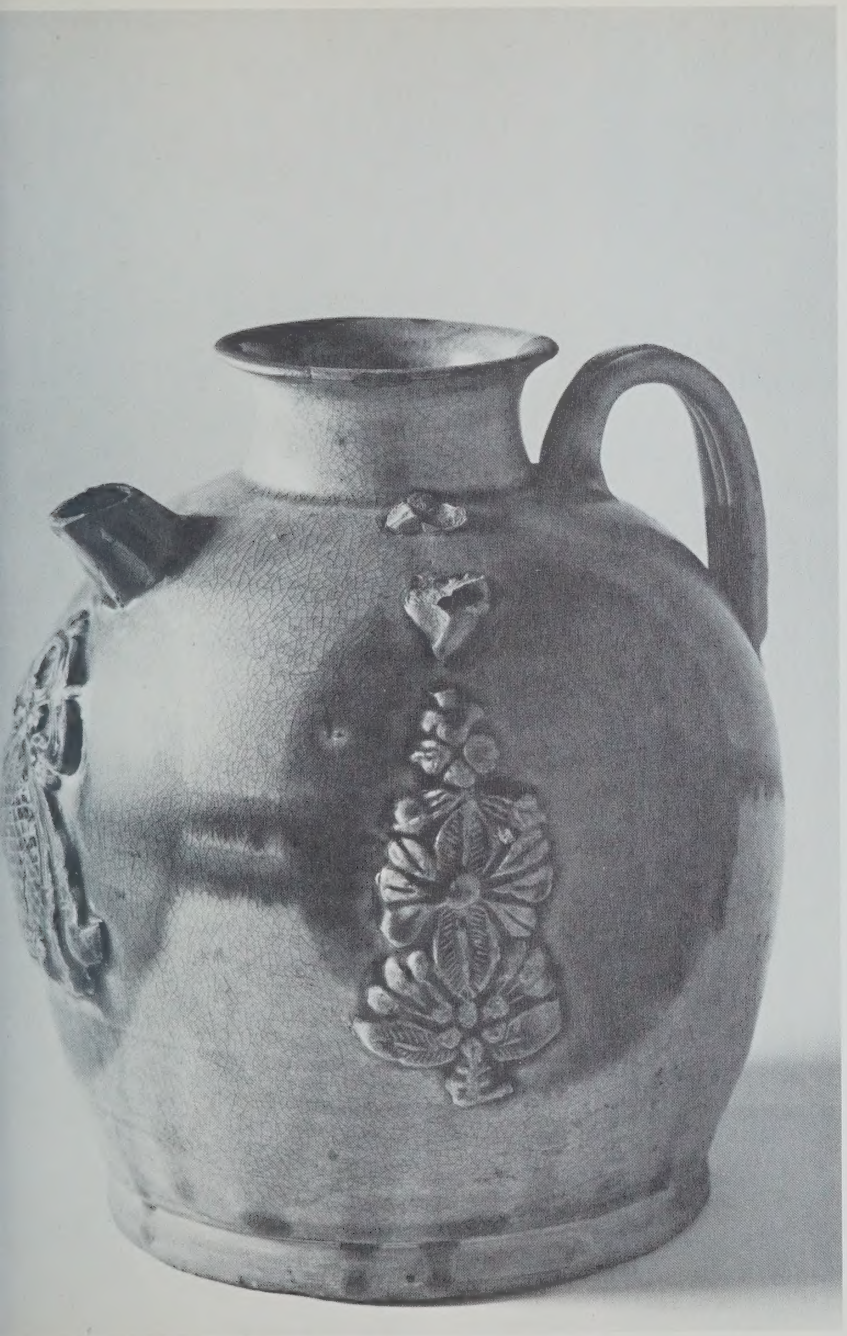
17. **Ewer**
Wa-cha-p'ing ware, stoneware; buff body covered with pale green glaze stopping short of foot; decorated with applied floral, fish and figural reliefs covered by circles of brown glaze.
Ht. 7-3/16" (18.3 cm.)
921.21.120

T'ang Dynasty, 8th-9th century.
Provenance:
George Crofts Collection.
Cf. *Wen Wu,* 1960 no. 3, p. 31 fig. 5, pp. 67-74 and 84, for reports on investigations of the kilns at Wa-cha-p'ing and T'ung-kuan in Ch'ang-sha, Hunan province.

18. **Vase** (*mei-p'ing* form)
Early Chechiang Celadon, porcellaneous stoneware; light grey body with carved and combed decoration under yellow-green glaze.
Ht. 7¾" (19.7 cm.)
922.20.101

Sung Dynasty, 11th century.
Provenance:
George Crofts Collection.

Published:
J. Wirgin, "Sung Ceramic Designs," *Bulletin of the Museum of Far Eastern Antiquities,* Stockholm, No. 42 (1970), p. 79, Pl. 37h.



19. **Ewer**
Northern Celadon of Yao-chou type, porcellaneous stoneware; olive-green glaze over carved decoration. Original handle, spout and mouth-rim missing. One loop handle on shoulder a later addition, as is applied relief mask over hole left from spout.
Ht. 11⅝" (29.5 cm.)
922.20.79

Sung Dynasty, 11th-12th century.
Provenance:
George Crofts Collection. Reportedly from Lo-yang, Honan province.

Published:
Tōsetsu, No. 72 (March 1959), Pl. 6;
T.A. Heinrich, *Art Treasures in the* ROM (Toronto, 1963), pp. 56-57;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 58 no. 70;
J. Wirgin, "Sung Ceramic Designs," *Bulletin of the Museum of Far Eastern Antiquities,* Stockholm, No. 42 (1970), p. 29, Pl. 4a.

20. **Dish**
Northern Celadon of Yao-chou type, porcellaneous stoneware; greyish-green glaze over carved decoration.
Ht. 1-11/16" (4.3 cm.), diam. 8-1/16" (20.5 cm.)
921.21.133

Sung Dynasty, 11th-12th century.
Provenance:
George Crofts Collection. Reportedly from Lao-yang Hsien (*sic,* Lo-yang?), Honan province.

Published:
J. Wirgin, "Sung Ceramic Designs," *Bulletin of the Museum of Far Eastern Antiquities,* Stockholm, No. 42 (1970), p. 30, Pl. 4e.

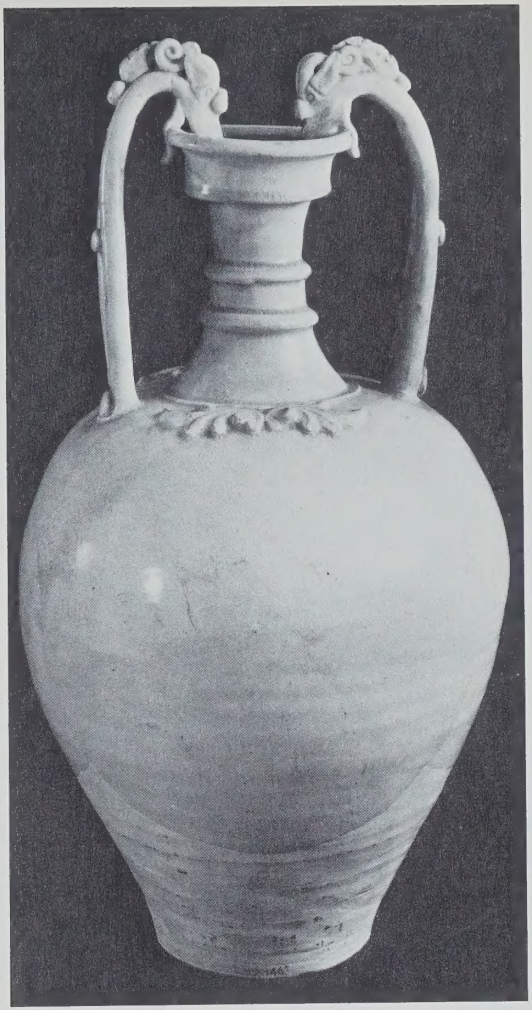
21. **Amphora**
White ware, porcellaneous stoneware; greyish-white body covered with very fine whitish slip and finely crackled pale greenish-white transparent glaze on upper two-thirds of body.
Ht. 21⅛" (53.5 cm.)
914.7.106

Sui or early T'ang Dynasty, late 6th-7th century.

22. **Candlestick**
White ware, porcellaneous stoneware; white body covered with fine white slip and finely crackled yellowish-white glaze stopping just above base.
Ht. 11⅞" (29.9 cm.), diam. of base 6⅝" (16.85 cm.)
930.65.3

T'ang Dynasty, 8th century.

Published:
T.A. Heinrich, *Art Treasures in the* ROM (Toronto, 1963), p. 58;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 50 no. 58.



23. **Vase**
Tz'u-chou type ware, porcellaneous stoneware; grey body with greyish-white glaze.
Ht. 13" (33.1 cm.)
923.18.14

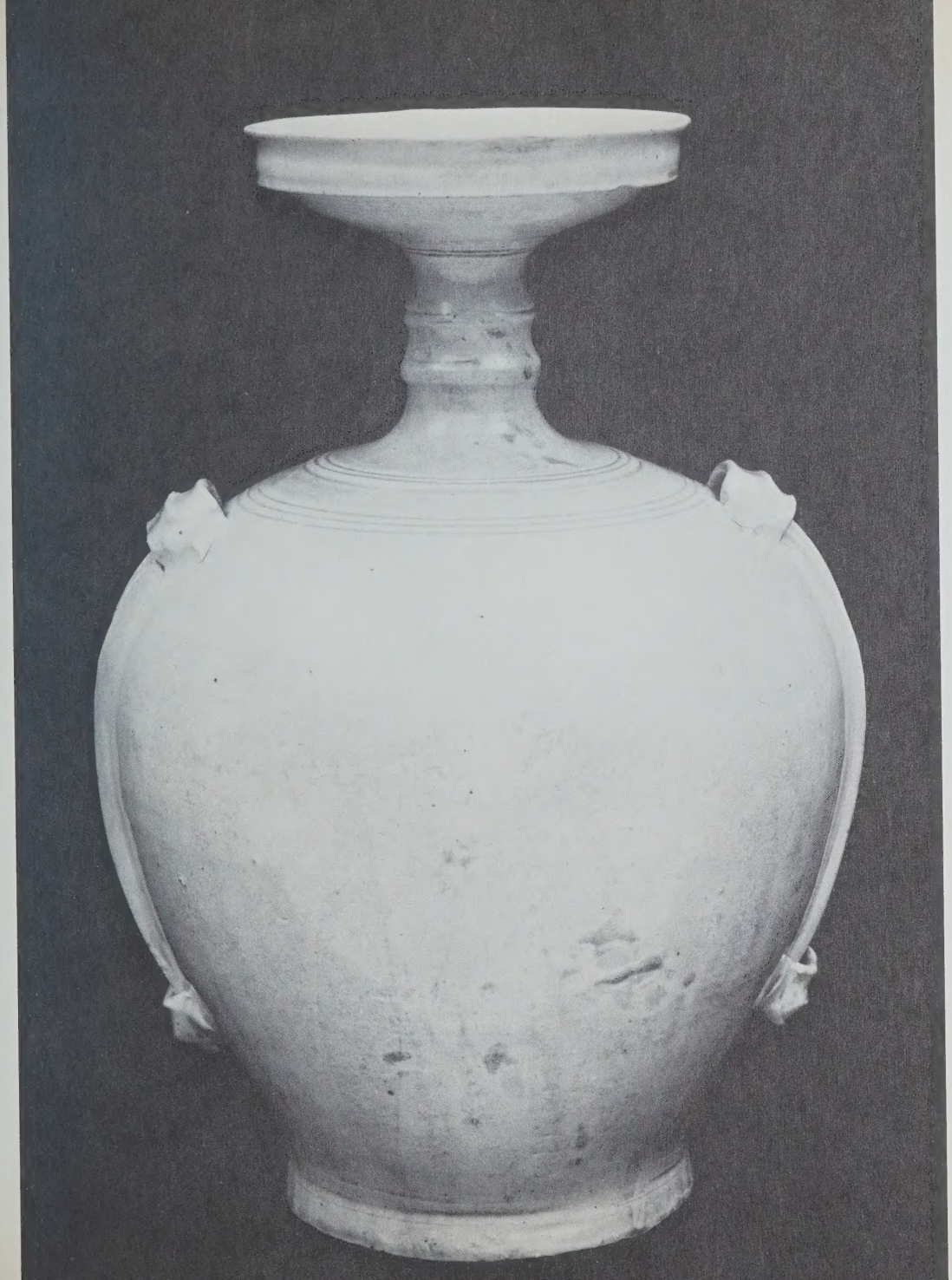
Five Dynasties period, 10th century.
Provenance:
George Crofts Collection. Reportedly from Shun-te Fu, now Hsing-t'ai Hsien, Hopei province.

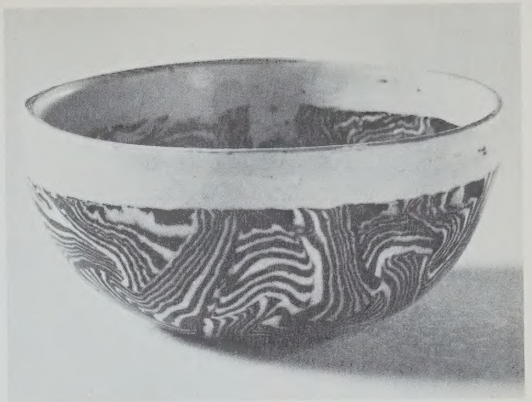
Published:
T. Dexel, *Die Formen chinesisches Keramik* (Tübingen: Wasmuth, 1955), Pl. 38a;
The Arts of the T'ang Dynasty (Los Angeles County Museum, 1957), Pl. 218;
M. Prodan, *The Art of the T'ang Potter* (London: Thames and Hudson, 1960), Pl. 117;
T.A. Heinrich, *Art Treasures in the* ROM (Toronto, 1963), p. 58;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 50 no. 57.

24. **Bowl**
Tz'u-chou type ware, porcellaneous stoneware; marbled decoration in brown and white clays with transparent over-all glaze.
Ht. 1½" (3.8 cm.), diam. at mouth 3-7/16" (8.7 cm.)
923.18.1

Sung Dynasty, 11th-12th century.
Provenance:
George Crofts Collection.

Cf. *Chōsen Koseki Zufu*, Vol. VIII (Tokyo: Kokka, 1925), Pl. 1132 nos. 3728 & 3729, for examples in Korean collections;
Sekai Tōji Zenshū, Vol. 10 (Tokyo: Zauho, 1955), Col. Pl. 11, for a similar vessel in the Hakone Art Museum, Japan, which is identified as from the Tang-yang-yü kilns at Hsiu-wu Hsien, Honan province;
Hasebe Gakuji, *So no Jishuyō*, "Toki Zenshū Vol. 13" (Tokyo: Heibonsha, 1958), Col. Pl. 4, Pls. 38 and 39.





25. **Hand-Drum**
Tz'u-chou ware of Kuan-t'ai type, stoneware; grey body, exterior first covered with white slip, then with black slip cut away and incised to form decoration of peonies and foliate scrolls, and finally with transparent glaze.
L. 14-11/16" (37.24 cm.), diam. of head 6-11/16" (16.9 cm.)
920.1.209

Sung Dynasty (960-1279).
Provenance:
George Crofts Collection.

Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 56 no. 67;
Cf. *Ku-kung po-wu-yuan ts'ang tz'u hsüan-chi* (Peking, 1962), Pl. 9, for a hand-drum in Huang-tao ware of the T'ang Dynasty;
Sekai Tōji Zenshū, Vol. 10 (Tokyo: Zauho, 1955), Pl. 116, for another Tz'u-chou type example of the Sung Dynasty;
Wen Wu, 1959 no. 6, pp. 59-61; 1964 no. 8, pp. 37-48; for report of excavations at Kuan-t'ai kilns, Honan province.

26. **Pillow**
Tz'u-chou ware of Tang-yang-yü type, eathenware; pink-buff body with white slip; decoration incised and glazed with green, yellow and transparent glazes.
Ht. 5⅜" (13.7 cm.), l. 15¾" (40 cm.).
918.21.501

Sung Dynasty (960-1279)
Provenance:
George Crofts Collection.

Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 64 no. 78.
Cf. *Wen-wu ts'an-k'ao tzu-liao,* 1954 no. 4, pp. 44-47, for discussion of Tang-yang-yü kilns in Hsiu-wu Hsien, Honan province.

27. **Pillow**
Tz'u-chou type Honan ware, stoneware; reddish body covered with creamy-white slip; decorated with motifs incised through slip against ground of circles stamped in slip, these filled in with light brown slip, and the whole covered with transparent glaze.
Ht. 4-15/16" (12.6 cm.), l. 10½" (26.7 cm.).
918.21.392

Sung Dynasty, 12th century.
Provenance:
George Crofts Collection. Reportedly from Lo-yang, Honan province.

Published:
H.E. Fernald, "Chinese Mortuary Pillows in the Royal Ontario Museum of Archaeology," *Far Eastern Ceramic Bulletin*, IV:1 (March 1952), p. 11, Pl. VI fig. 14;
J. Wirgin, "Sung Ceramic Designs," *Bulletin of the Museum of Far Eastern Antiquities*, Stockholm, No. 42 (1970), p. 93, Pl. 42e.
Cf. *Wen Wu*, 1964 no. 2, pp. 54-62, Pl. 5:4; 1964 no. 3, pp. 45, 47-55; for report of kiln site investigations at Mi and Teng-feng Hsien, Honan province, with similar wares.

28. **Vase** *(mei-p'ing)*
Tz'u-chou type ware in style of Shansi province, porcellaneous stoneware; buff body with white slip, decoration first incised in outline through slip then glazed in brown with details incised through both glaze and slip.
Ht. 13-7/16" (34.1 cm.)
918.21.395

Sung Dynasty, 12th-13th century.
Provenance:
George Crofts Collection.

Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 55 no. 66.
Cf. Ch'en Wan-li, *Sung-tai pei-fang min-chien tz'u-ch'i* (Peking: Ch'ao-hua mei-shu, 1955), Pl. 22, for an almost identical vessel from Shansi; *Wen-wu ts'an-k'ao tzu-liao,* 1955 no. 9, pp. 148-149, for three similar ceramics found in a site at Hsia-chia-kou, T'ien-chen Hsien, Shansi, called Liao-Chin (916-1234) in this brief report.

29. **Ewer**
Earthenware; buff-pink body covered with first white slip then green glaze; incised and impressed decorative patterns, applied plaque with moulded relief.
Ht. 4-25/32" (12.1 cm.)
959.84

Liao Dynasty (916-1124).

Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 63 no. 77;
Y. Mino, "Some Aspects of the Development of Liao Dynasty Ceramics," *Oriental Art,* XVII:3 (Autumn 1971), p. 249, Pl.6.

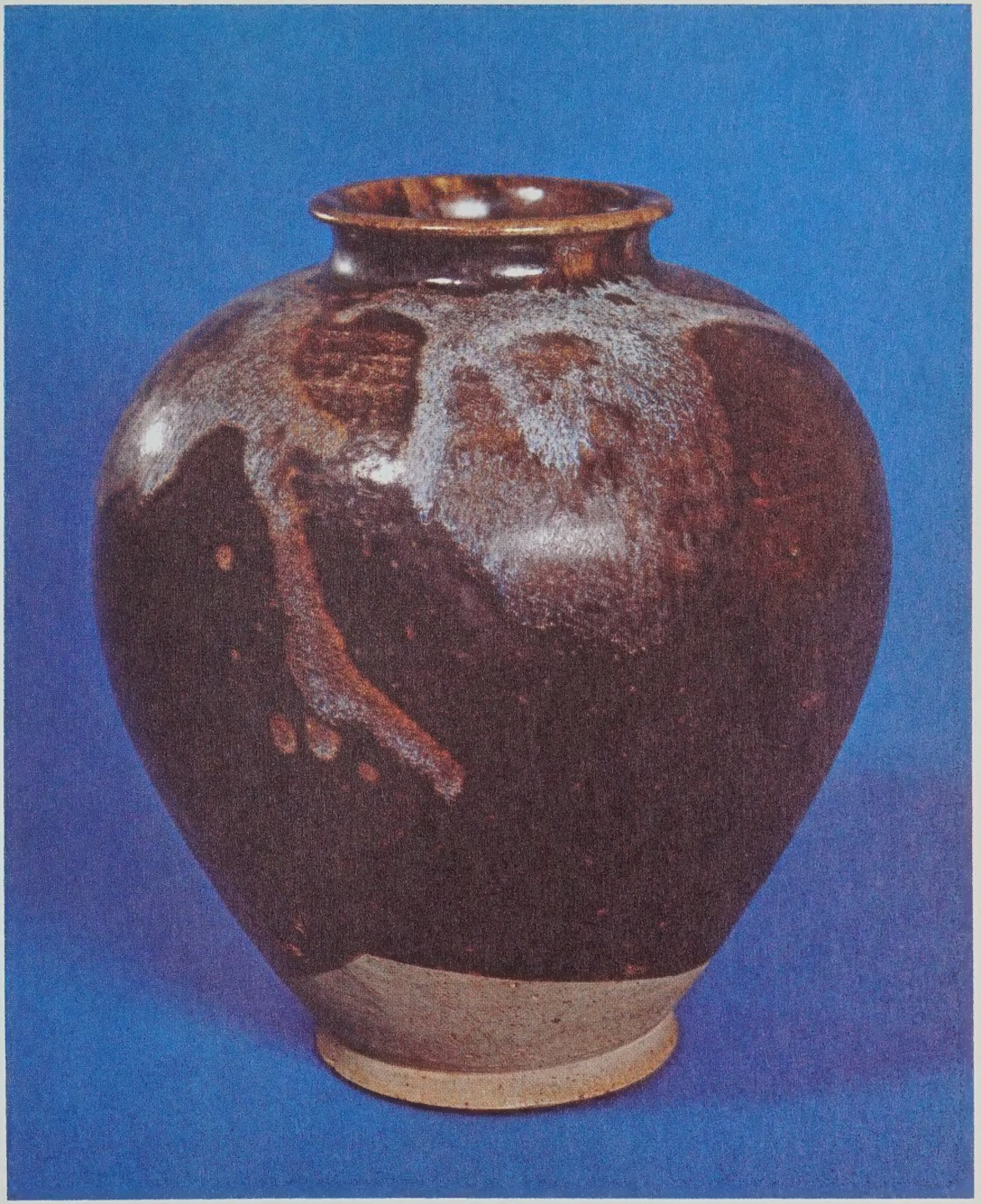
30. **Phoenix-headed Vase**
Earthenware; brick-red body covered with first white slip then transparent glaze; both slip and glaze cut away and incised for peony sprays on shoulder; the decorative zone finally covered with transparent green glaze.
Ht. 16-7/8" (42.8 cm.)
918.21.472

Liao Dynasty (916-1124).
Provenance:
George Crofts Collection. Reportedly from Chang-te Fu (i.e. near An-yang), Honan province.

Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 65 no. 79;
Y. Mino, "Some Aspects of the Development of Liao Dynasty Ceramics," *Oriental Art,* XVII:3 (Autumn 1971), p. 247, Pl. 3.

31. **Jar**
Huang-tao ware, stoneware; hard light grey body covered with brownish-black glaze ending unevenly above foot and decorated with splashes of purplish to bluish-grey glaze on upper body.
Ht. 8-13/16" (22.3 cm.)
930.65.1

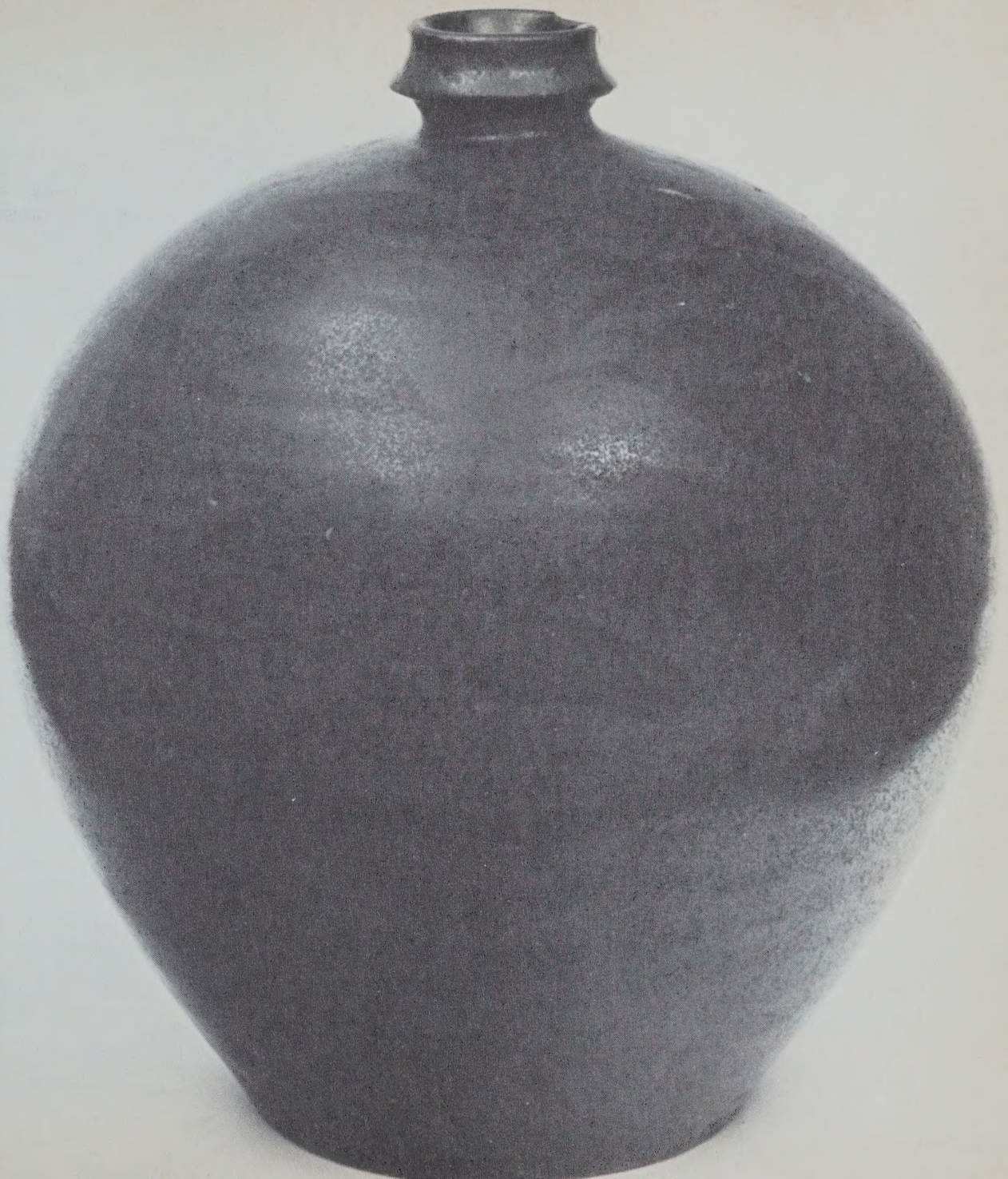
T'ang Dynasty, 8th century.
Cf. C.C. Riely, *Chinese Art from the Cloud Wampler and other Collections in the Everson Museum* (Syracuse: Museum of Art, 1968), no. 25, for a discussion of this ware from the Huang-tao kilns at Chia Hsien, Honan province.



32. **Vase** (depressed *mei-p'ing* form)
Tz'u-chou ware, stoneware; buff body with "tea-dust" or dark olive glaze, decorated on shoulder with leaf-scrolls painted with vitreous slip of deep blue tone.
Ht. 8-7/32" (20.9 cm.)
918.21.396

Sung Dynasty (960-1279)
Provenance:
George Crofts Collection. Reportedly from Lao-yang Hsien (*sic,* i.e. Lo-yang?), Honan province.

Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 58 no. 69.



33. **Bowl**
Tz'u-chou type ware, porcellaneous stoneware; greyish-white body with black glaze and "oil-spot" markings.
Ht. 3-11/16" (9.3 cm.), diam. at mouth 6⅛" (15.6 cm.)
931.13.190

Sung Dynasty, 12th-13th century.
Provenance:
Bishop W.C. White Collection.
Gift of Mrs. H.D. Warren.

34. **Covered Bowl**
Ting ware, porcelain with reddish-brown glaze.
Ht. 2⅞" (7.3 cm.), diam. at mouth 3-7/16" (8.35 cm.)
921.21.130

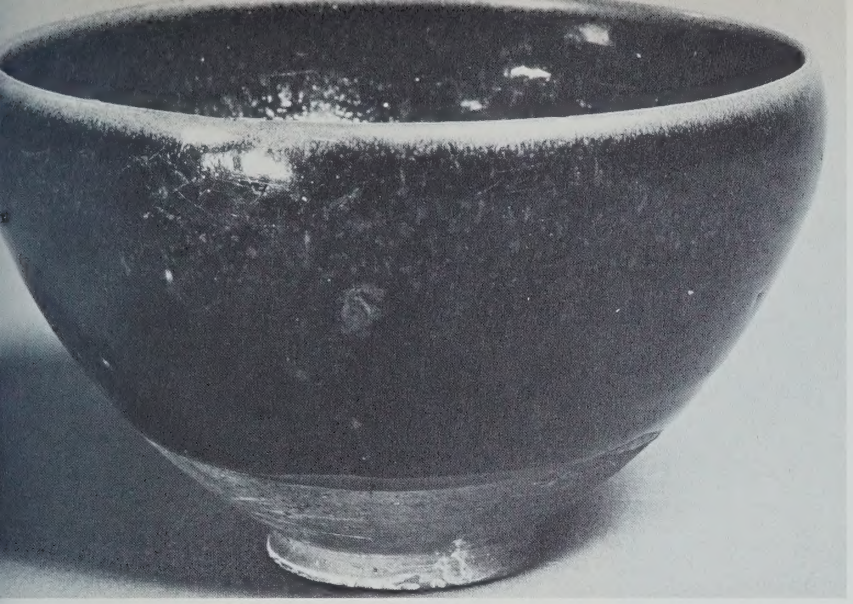
Sung Dynasty (960-1270)
Provenance:
George Crofts Collection.

Published:
T.A. Heinrich, *Art Treasures in the* ROM (Toronto, 1963), p. 59;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 59 no. 71.

35. **Tea-bowl**
Chien ware, porcellaneous stoneware; grey-black body with black glaze and "hare's fur" markings.
Ht. 2½" (6.4 cm.), diam. at mouth 5" (12.7 cm.)
963.141.13

Sung Dynasty (960-1279)
Provenance:
J.M. Plumer Collection.

Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 60 no. 73.



36. **Vase** *(mei-p'ing)*
Stoneware with dark brown glaze; decorated with horizontal wheel ribbing.
Ht. 17¾" (45.05 cm.)
926.21.93

Liao Dynasty (960-1124)
Provenance:
Bishop W.C. White Collection.

Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 65 no. 80.

37. **Jar** (lotus bud form)
Chün ware, porcellaneous stoneware; lavender-grey glaze with bright purple splashes.
Ht. 3-5/16" (8.35 cm.)
931.18.11

Sung Dynasty (960-1279)
Provenance:
Bishop W.C. White Collection.

Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 60 no. 74.

38. **Stem-cup**
Porcelain with bluish-white glaze.
Ht. 3-5/16" (8.4 cm.), diam. of mouth 3-5/16" (8.4 cm.), diam. of base. 1-9/16" (4 cm.)
921.21.2

T'ang Dynasty (618-906)
Provenance:
George Crofts Collection.

Published:
"West-East," *ROMA Bulletin,* No. 21 (Oct. 1953), no. 129a;
T. Dexel, *Die Formen chinesisches Keramik* (Tubingen: Wasmuth, 1955), Pl. 46c;
D. Rhodes, *Stoneware and Porcelain* (New York: Chilton, 1959), Pl. 18;
T.A. Heinrich, *Art Treasures in the ROM* (Toronto, 1963), p. 58;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 49 no. 56.

39. **Vase**
Ch'ing-pai ware, porcellaneous stoneware; decoration incised and carved under blue-white glaze.
Ht. 11½" (29.2 cm.)
925.25.27

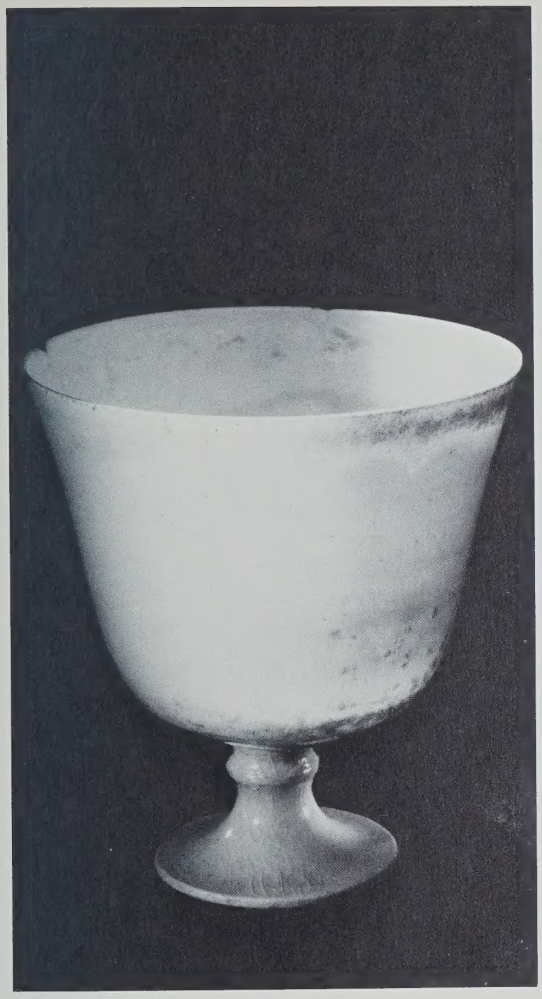
Sun-Yüan Dynasty, 12th-13th century.
Provenance:
George Crofts Collection.

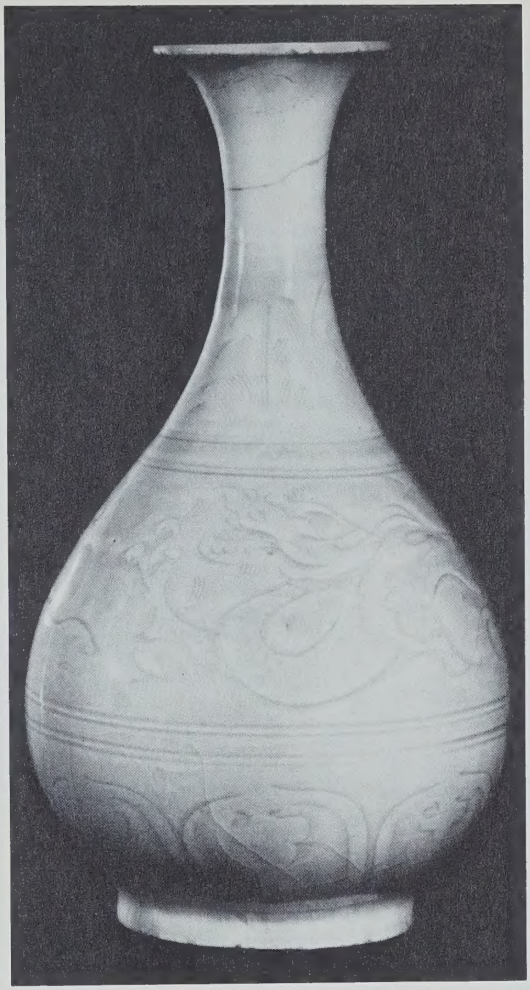
Published:
J. Wirgin, "Sung Ceramic Designs," *Bulletin of the Museum of Far Eastern Antiquities,* Stockholm, No. 42 (1970), p. 59, Pl. 22j.

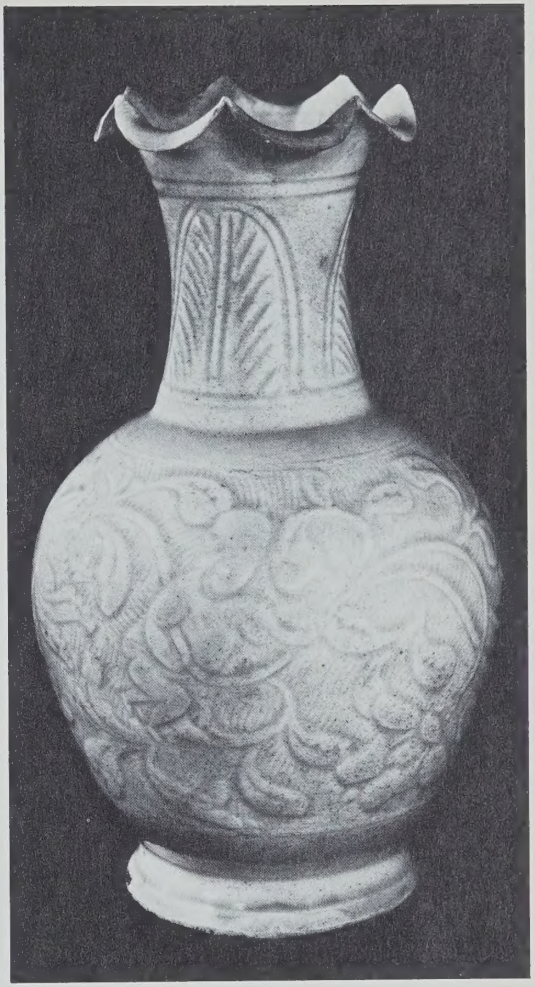
40. **Vase**
Ch'ing-pai ware, porcelain; incised and combed decoration under pale bluish-white glaze.
Ht. 11-3/16" (28.4 cm.)
922.20.98

Yüan Dynasty, 13th-14th century.
Provenance:
George Crofts Collection. Reportedly from Shun-te Fu, now Hsing-t'ai Hsien, Hopei province.

Published:
A. Lane, "The Gaignières-Fonthill Vase: A Chinese Porcelain of About 1300," *The Burlington Magazine,* CIII (April 1961), p. 131, fig. 8;
T.A. Heinrich, *Art Treasures in the ROM* (Toronto, 1963), p. 59;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 66 no. 82;
S. Lee and W.K. Ho, *Chinese Art Under the Mongols* (Cleveland Museum of Art, 1968), pp. 16-17, no. 100.







41. **Śākyamuni Buddha**
Ch'ing-pai ware, porcelain; greyish white body covered with greenish-white glaze.
Ht. 10½" (26.7 cm.), w. at base 8" (20.3 cm.)
922.20.109

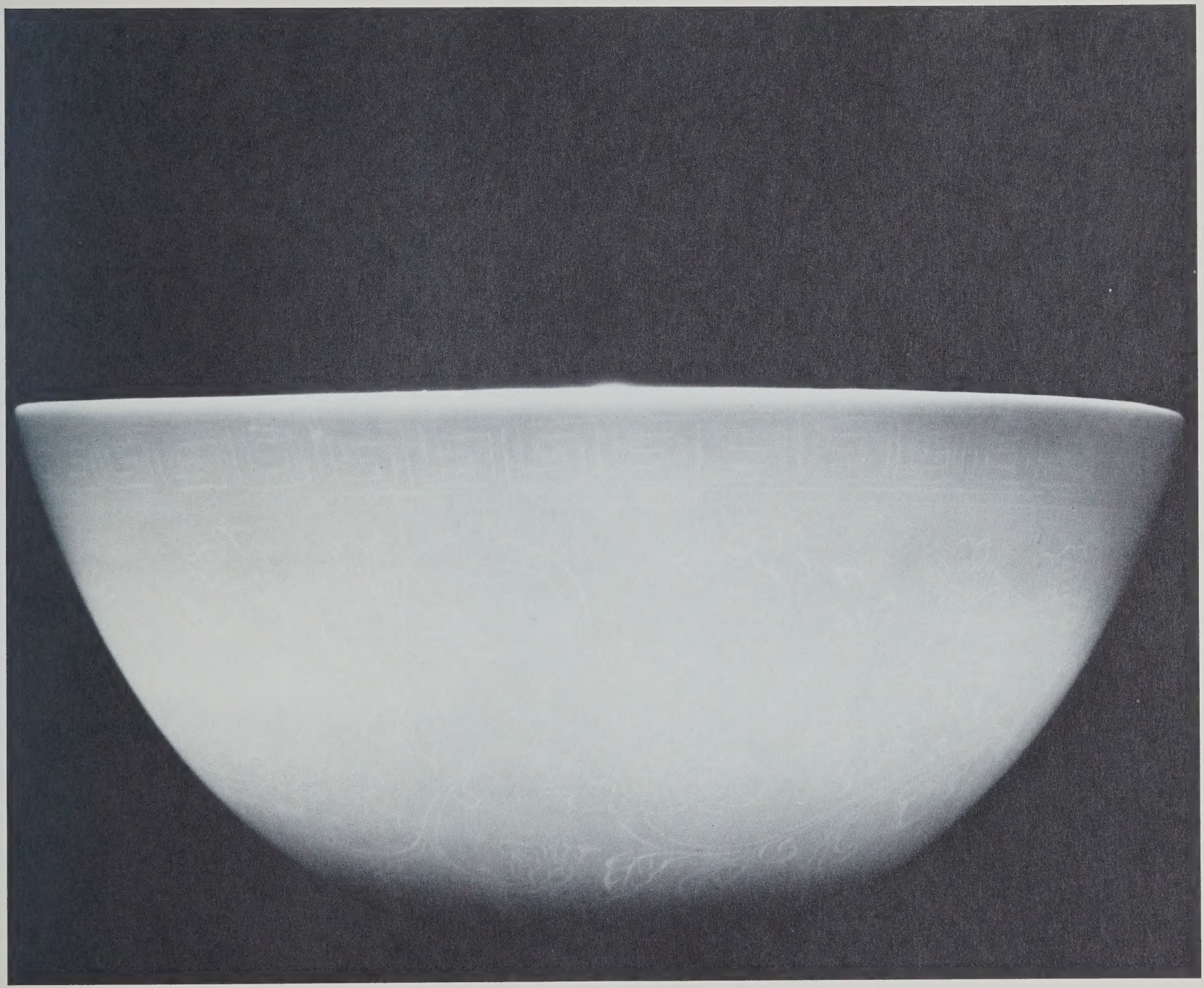
Yüan Dynasty, 13th-14th century.
Provenance:
George Crofts Collection. Reportedly from Shen-te Fu (?), Honan province.

Published:
H. Trubner, "Two Examples of Ch'ing-pai Porcelain in the Royal Ontario Museum," *Archives of Asian Art.* Vol. 17 (1963), pp. 38-39 fig. 1;
S. Lee and W.K. Ho, *Chinese Art under the Mongols* (Cleveland Museum of Art, 1968), no. 28.

42. **Bowl**
Porcelain; decorated under bluish-white glaze, on the interior in raised slip, on the exterior with incised lines; base recessed and convex in depressed cone.
Ht. 4" (10.2 cm.), diam. at mouth 8-1/16" (20.5 cm.)
910.59.49

Ming Dynasty, early 15th century.

Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968) p. 66 no. 81.



43. **Plate**
Porcelain decorated in underglaze blue; colour in "heaped and piled" effect, glaze with "orange peel" texture.
Ht. 2¾" (7 cm.), diam. 16⅛" (41 cm.)
962.256

Ming Dynasty, early 15th century.

Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 67 no. 83.
Cf. J.A. Pope, *Chinese Porcelains from the Ardebil Shrine* (Washington: Freer Gallery of Art, 1956), Pls. 30-31;
Ming Blue-and-White from Swedish Collections (Stockholm: Museum of Far Eastern Antiquities, 1964), no. 20.

44. **Covered Jar** *(kuan)*
Porcelain decorated in underglaze blue; colour in "heaped and piled" effect, glaze with "orange peel" texture.
Ht. 13½" (34.25 cm.)
925.25.15

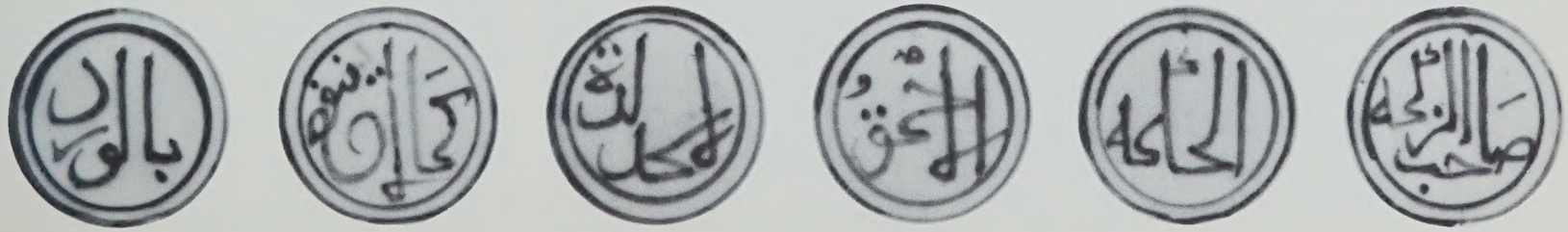
Ming Dynasty, Interregnum (1435-1465)
Provenance:
George Crofts Collection.

Published:
Sir Harry M. Garner, *Oriental Blue and White* (New York: Pitman, 1954), Pl. 23;
O-Bei shuzo Chugoku tōji zuroku (Chinese Ceramics in the West), ed. J. Mayuyama (Tokyo: Mayuyama, 1960), Pl. 91;
A.M. Ferris, "An Early 15th Century Kuan in Toronto," *Oriental Art*, IX:2 (Summer 1963), p. 98;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 67, no. 84.

45. **Covered Box**
Porcelain decorated in underglaze blue. Arabic inscriptions—on top, "Seek good penmanship for it is among the keys to good fortune"; on long sides, "The fool does not cause pleasure just as he does not serve friendship"; on short sides, "Wisdom is a possessor of arms." Six character Cheng-te mark on base.
Ht. 4½" (10.8 cm.), l. 10¼" (26 cm.), w. 7⅛" (15.6 cm.)
925.25.2

Ming Dynasty, Cheng-te period (1506-1521).
Provenance:
George Crofts Collection.

Published:
"West-East," ROMA *Bulletin,* No. 21 (Oct. 1953), pp. 34-35, no. 153; H.M. Garner, *Oriental Blue and White* (London: Faber, 1954), p. 28, Pl. 43A; H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 68 no. 85. Cf. *Arts de l'Islam* (Paris: Orangerie, 1971), no. 112, for a similar container for ink palettes with identical top inscription in the Musée Guimet, Paris.



46. **Jar** (oviform *kuan*)
Porcelain decorated in underglaze blue; painted in clear violet-blue outlines and lighter washes. Six character Chia-ching mark in horizontal panel beneath lip.
Ht. 14¾" (37.46 cm.)
923.17.23

Ming Dynasty, Chia-ching period (1522-1566)
Provenance:
George Crofts Collection.

47. **Brush-Holder**
Porcelain decorated in underglaze blue; painted in "pencilled" style. Six character Ch'eng-hua mark on base.
Ht. 5½" (13.9 cm.), diam. at mouth 3½" (8.9 cm.)
923.17.31

Ming—Ch'ing Dynasty, Transition, 17th century.
Provenance:
George Crofts Collection.

Published:
A.M.Ferris, "17th Century Transitional Porcelains," *Oriental Art,* XIV:3 (Autumn 1968), p. 187, fig. 7.

48. **Bottle-Vase**
Porcelain decorated in underglaze blue; painted in outline and wash, as well as "pencilled" style.
Ht. 9⅛" (23.3 cm.)
911.4.45

Ch'ing Dynasty, early K'ang-hsi period, 1662-1683.

Published:
A.M.Ferris, "17th Century Transitional Porcelains," *Oriental Art,* XIV:3 (Autumn 1968), p. 190 fig.17.

49. **Jar** *(kuan)*
Porcelain decorated in underglaze blue line and layers of wash.
Ht. 12¼" (31 cm.)
923.17.20

Ming—Ch'ing Dynasty, Transition, 17th century.
Provenance:
George Crofts Collection.

50. **Vase** (baluster shape)
Porcelain decorated in underglaze blue and overglaze enamels of *tou-ts'ai* type. Six character Ch'eng-hua mark on base.
Ht. 16⅝" (42.2 cm.)
911.4.32

Ch'ing Dynasty, K'ang-hsi period (1662-1722).
Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 74 no. 96.

Bronze

The early Chinese bronzes in the ROM are closely associated with Bishop William C. White, who collected most of them in the 1920s and 1930s while he was active in Honan province. It was a time when Chinese art was receiving great public attention throughout the world, and during the 1930s Bishop White's lively notices about the growing collection of early Chinese art in Toronto appeared regularly in the international press and brought increased recognition to the ROM.

Both Bishop White and Dr. James M. Menzies, whose study collections of Bronze Age material came to the ROM in 1960, were fascinated by the technical perfection of early Chinese bronzes. For many years art historians believed that the intricate designs on Chinese Bronze Age objects could only have been cast by the *cire perdue,* or lost-wax, process. Both men, however, acquired fragments of the ceramic piece-moulds that were found at Shang Dynasty sites near An-yang, and realized that they were important evidence of the technique used by the bronze makers. Today scholars have accepted the fact that all of the earliest Chinese bronzes were made by the laborious and difficult piece-mould method. Only great familiarity with the properties of both the ceramics from which the moulds were made, and the metal that was cast in them, could have resulted in the production in this manner of bronze vessels of a quality unexcelled in the ancient world.

When the collecting of bronzes in the West began early in this century, dating of material made earlier than the Han Dynasty was extremely difficult. Relative dating within the Shang Dynasty, the period when bronze was first used, has remained difficult until the last few years. Chinese reports on a number of Shang sites have now clarified the stylistic sequence. Information contained in recent archaeological reports from China has frequently enhanced our understanding of the ROM's bronzes. In 1947 Bishop White acquired for the ROM a puzzling group of vessels (see No. 51). Compared with Shang vessels of more familiar types—heavy and substantial, with decoration of stylized animal elements against fine spiral grounds—these pieces were small, light, and sparsely decorated. Bishop White realized that, while they were suggestive of Shang style, they were also distinctive, and decided they must be later pieces in a diluted Shang tradition. Modern archaeology has established that his reasoning was right although his dating was too modest, for pieces of this type are now known to have been made very early, when Shang style was just beginning its development, rather than later.

The largest and most impressive group of bronzes associated with Bishop White is the material said to have come from large tombs at Chin-ts'un, near Lo-yang, in Honan province. It represents the end of the Bronze Age, a period nearly a thousand years removed from that of the vessels mentioned above.

Musical instruments, mirrors (see No. 67), figures that may have supported lamps (see No. 75), and bronze fittings inlaid with precious metals (see Nos. 68-74), all provide insight into the taste of the ruling class of the time.

Both Bishop White and Dr. Menzies were keenly interested in the bronzes as historical documents as well as art objects. Bishop White endeavoured to collect bronzes that were associated and formed groups. Dr. Menzies studied the inscriptions on the bronzes and attempted to relate them to what was known of Shang history and genealogy. Dr. Menzies' personal collection of Shang Dynasty bronze study objects, many of them too broken or fragmentary for display, has also provided the ROM with an important body of material on which to base research on the history of technology in ancient China.

Helen E. Fernald, who succeeded Bishop White as Keeper of the Far Eastern Department, respected the strength of the Chinese bronze collection, but also saw one area of weakness in it. While the material acquired earlier was rich and varied, relatively few pieces demonstrated the full power of the finest Shang and early Chou Dynasty art. In the early 1950s, at the beginning of a period of soaring prices that would make significant collecting in this field almost impossible, she interested a Toronto donor in a group of six bronze vessels of exceptional quality. Four of the pieces which made up the subsequent gift are illustrated (see Nos. 52-53, 57 & 59). They, and the *fang-i* acquired soon after (see No. 54), are today recognized as being among the finest vessels of their date in any western collection.

Barbara Stephen

51. **Tripod Wine Vessel** *(chia)*
Bronze; traces of fibrous material on sides and handle.
Ht. 9½" (24.1 cm.)
947.33.10

Shang Dynasty, 14th-13th century B.C.
Provenance:
Bishop W.C. White Collection
Gift of the Flavelle Foundation in memory of Sir Joseph Flavelle.
Reportedly found at the village of Tung-shih-ho, east of Hui Hsien, Honan province, with other objects of the "Prince Kung" group.

Published:
Illustrated London News, Dec. 20, 1947, p. 701 fig. 8;
W.C. White, *Bronze Culture of Ancient China* (Toronto: Univ. Press, 1956), Pl. LXXXI;
B. Stephen, "Early Chinese Bronzes in the Royal Ontario Museum" *Oriental Art,* Vol. VIII (1962), p. 64 no. 5.
Cf. M. Loehr, *Ritual Vessels of Bronze Age China* (New York: Asia Society, 1968), no. 8, a *chia* in the Sackler Collections;
K'ao-ku hsüeh-pao, No. 15 (1957), Pl. 3:3, a *chia* with somewhat more developed decoration found at Cheng-chou, Honan province;
Hui Hsien fa-chüeh pao-kao (Peking: K'o-hsueh, 1956), Pl. 14:3, a *chia* with similar decoration and almost identical form excavated at Liu-li-ko, Hui Hsien, Honan province.

52. **Wine Vessel** *(tsun)*
Bronze.
Ht. 13¾" (34.9 cm.)
954.136.2

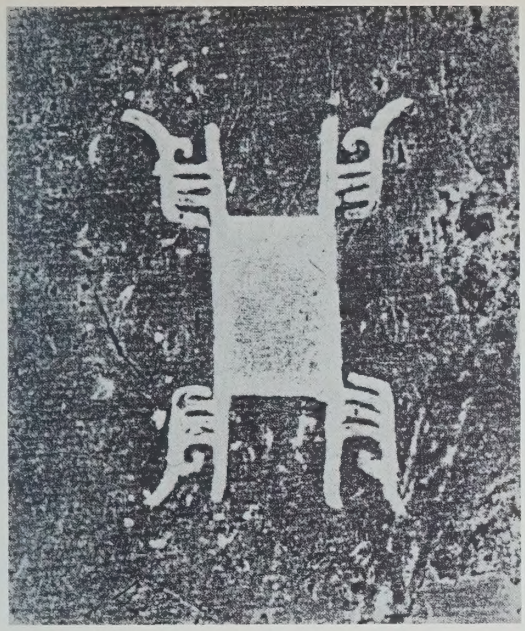
Shang Dynasty, An-yang period, 13th century.
Purchased with funds from the Reuben Wells Leonard Bequest.

Published:
Tch'ou To-yi, *Bronze Antiques de la Chine appartenant à C.T. Loo et Cie* (Paris & Brussels: G. van Oest, 1924), Pl. 25a;
S. Umehara, *Shina kodō seikwa* (Osaka: Yamanaka, 1933), Pl. 33;
B. Karlgren, "New Studies on Chinese Bronzes," *Bulletin of the Museum of Far Eastern Antiquities,* Stockholm, No. 9 (1937), Pl. LI, no. 759;
"Marginalia on Some Bronze Albums: II," *Ibid.*, No. 32 (1960), Pl. 25a;
H.E. Fernald, "Six Bronze Vessels from China," *ROMA Bulletin,* No. 23 (May 1955), fig. 1;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 13 no. 6.
Cf. *K'ao-ku hsüeh-pao,* No. 3 (1948-49), Pl. VI:2, a comparable *tsun* excavated from Hsiao-t'un, An-yang, Honan province; No. 15 (1957), Pl. 3:1, a *tsun* excavated at Pai-chia-chuang, Cheng-chou, Honan.

53. **Wine Jar** *(hu)*
Bronze; one character inscription on interior below rim.
Ht. 15⅜" (39 cm.)
954.136.3

Shang Dynasty, An-yang period, *c.* 1300-1028 B.C.
Purchased with funds from the Reuben Wells Leonard Bequest.

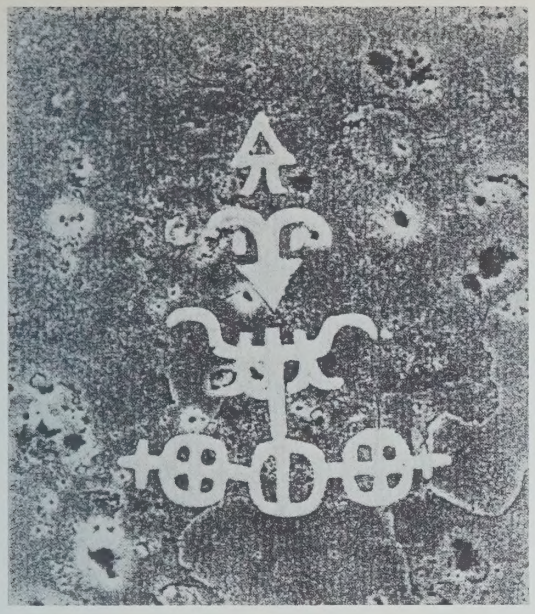
Published:
H.E. Fernald, "Six Bronze Vessels from China," ROMA *Bulletin,* No. 23 (1955), fig. 3;
T.A. Heinrich, *Art Treasures in the* ROM (Toronto, 1963), p. 31;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 25 no. 16.
Cf. J.A. Pope et al., *The Freer Chinese Bronzes,* Vol. I (Washington: Freer Gallery of Art, 1967), Pl. 5, no. 5, a *hu* with similar decoration.



54. **Covered Food Vessel** *(fang-i)*
Bronze; two character inscription on interior bottom.
Ht. 9⅝" (24.4 cm.)
955.66

Shang Dynasty, An-yang period, *c.* 1300-1028 B.C.

Published:
T.A. Heinrich, *Art Treasures in the* ROM (Toronto, 1963), p. 31;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 12 no. 5.
Cf. M. Loehr, *Ritual Vessels of Bronze Age China* (New York: Asia Society, 1968), no. 37, a *fang-i* in the collection of Mr. and Mrs. Frederick M. Mayer, New York;
B. Karlgren and J. Wirgin, *Chinese Bronzes: the Nataniel Wessen Collection,* "The Museum of Far Eastern Antiquities Monograph Vol.I Series," (Stockholm, 1969), Col. Pl. 3 & Pl. 14, no. 11.



55. **Covered Water Vessel** *(kuang)*
Bronze; decoration includes the head of a Muntjac deer on the lid, and the figure of an elephant with upraised trunk on either side.
L. 9-7/16" (24 cm.)
933.12.52

Shang Dynasty, An-yang period, *c.* 1300-1028 B.C.
Provenance:
Bishop W.C. White Collection.
Reportedly discovered near Ta-ssu-k'ung-ts'un, An-yang, Honan province, with other objects from the "Elephant Tomb" group.

Published:
Illustrated London News, May 18, 1935, Pl. IV no. 2, p. 888 fig. 4, p. 889 fig. 12;
C. Hentze, *Bronzegerät, Kultbauten, Religion im ältesten China der Shang-zeit* (Antwerp: de Sikkel, 1951), Pls. LXIV-LXV;
W.C. White, *Bronze Culture of Ancient China* (Toronto: Univ. Press, 1956), Pl. V;
J. LeRoy Davidson, "The Riddle of the Bottle Horn," *Artibus Asiae,* Vol. XXII (1959), fig. 7 facing p. 21;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 1 no. 1.
Cf. *Selected Specimens of the Chinese Bronze Collection in the Hakkaku Art Museum* (Kobe: Hakutsuru Hakubutsukan (1951), no. 8, a *kuang* with elephant head relief on the cover, reportedly found with the "Elephant Tomb" group, now in the Hakutsuru Museum near Kobe.

56. **Tripod Wine Cup** *(chüeh)*
Bronze; black substance inlaid to recessed parts of design; one character inscription under handle.
Ht. 8-7/16" (21.5 cm.)
947.31.4

Shang Dynasty, An-yang period, *c.* 12th century B.C.
Provenance:
Bishop W.C. White Collection.

Published:
Liang Shang-ch'un, ed., *Yen-k'u chi-chin t'u-lu* (Peking: Ts'ai-hua, 1944), Vol. I, Pl. 26;
W. C. White, "A Shang Libation Cup," *Oriental Art,* III:2 (1950), pp. 48-49;
S. Umehara, *Inkyo* (Tokyo: Asahi Shinbun, 1964), Pl. LXXVI;
H.Y. Shih, "The Study of Chinese Bronzes as Art and Craft," *World Archaeology,* III:3 (Feb. 1972), Pl. 12.
Cf. S.H. Hansford, *The Seligman Collection of Oriental Art* (London: Arts Council, 1957), Pl. IV, no. A5.

57. **Tripod Food Vessel** *(ting)*
Bronze; black substance inlaid in recessed parts of design; five character inscription on interior side.
Ht. 13⅜" (33.9 cm.)
954.136.1

Shang Dynasty, An-yang period, 12th-11th century B.C
Purchased with funds from the Reuben Wells Leonard Bequest.

Published:
P. Ackerman, *Ritual Bronzes of Ancient China* (New York: 1945), Pl. 15;
H.E. Fernald, "Six Bronze Vessels from China," *ROMA Bulletin,* No. 23 (1955), fig. 2;
T.A. Heinrich, *Art Treasures in the ROM* (Toronto, 1963), p. 31;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 25 no. 17.

58. **Ladles** *(shao)*
Bronze.
L. 8⅛" (20.6 cm.) & 9¾" (24.8 cm.)
934.17.49 & 934.17.50

Shang Dynasty, An-yang period, 12th-11th century B.C.
Provenance:
Bishop W.C. White Collection.
Reportedly discovered near Ta-ssu-k'ung-ts'un, Honan province, with other objects from the "Elephant Tomb" group.

Published:
Illustrated London News, March 23, 1935, p. 482 fig. 12; May 18, 1935, p. 889 figs. 10 & 11;
W.C. White, *Bronze Culture of Ancient China* (Toronto: Univ. Press, 1956), pl. XIII A&D.
Cf. *K'ao-ku hsüeh-pao,* No. 3 (1948), p. 192 fig. 5.

59. **Covered Wine Jar with Swing Handle** *(yu)*
Bronze; two three-character inscriptions, inside cover and on interior bottom.
Ht. 13¾" (34.9 cm.)
954.136.5

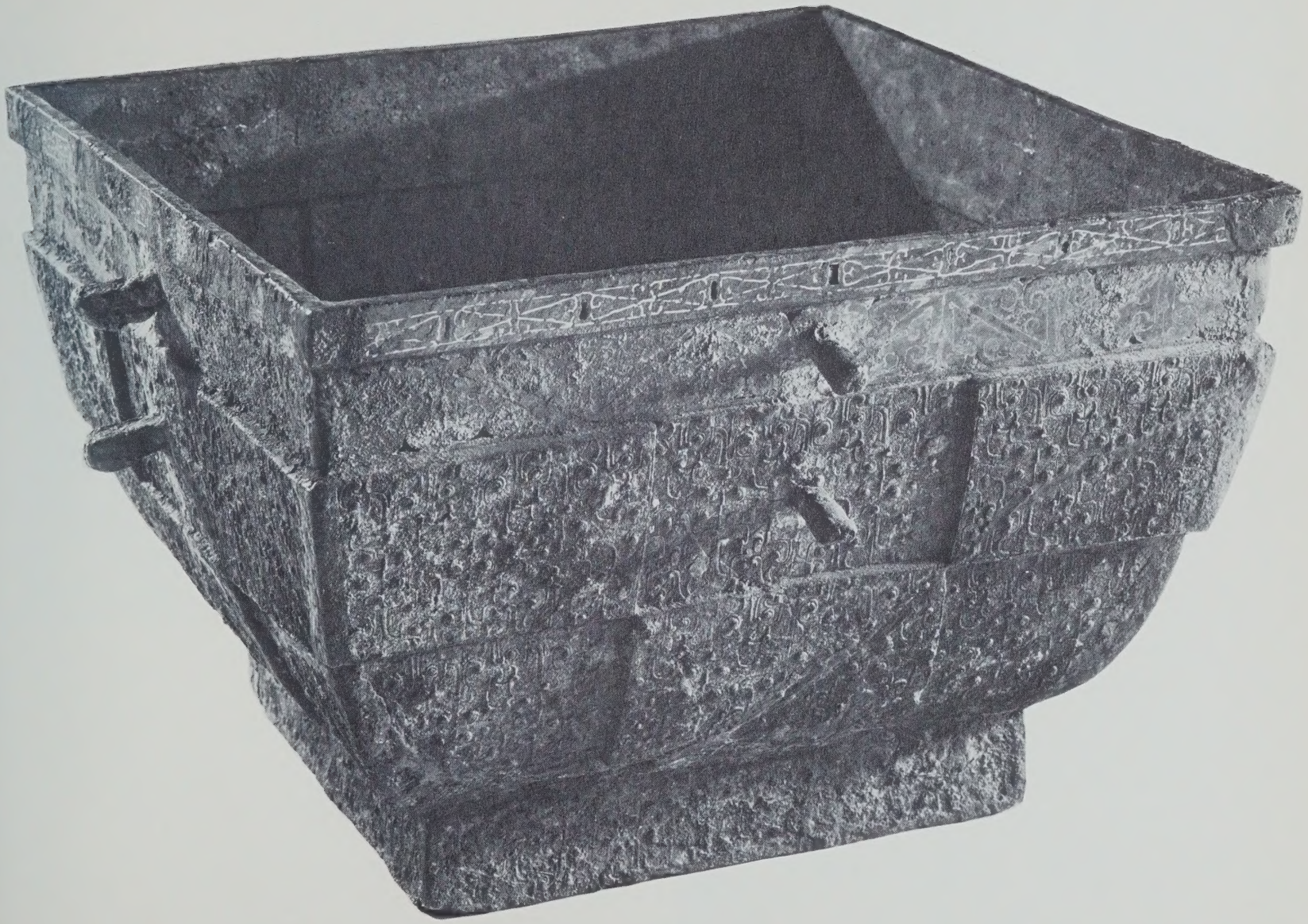
Early Western Chou Dynasty, 11th-10th century B.C.
Purchased with funds from the Reuben Wells Leonard Bequest.

Published:
H.E. Fernald, "Six Bronze Vessels from China," *ROMA Bulletin,* No. 23 (1955), fig. 4;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 22 no. 11.
Cf. B. Karlgren, *A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection* (Minneapolis Institute of Arts, 1952), Pl. 26, no. 18;
S. Umehara, *Nihon shūcho Shina kodō seikwa,* Vol. I (Osaka: Yamanaka, 1959), Pl. XLIX, a similar *yu* in the Neiraku Art Museum, Nara;
K'ao Ku, 1963 no. 4, p. 225 fig. 1 rt., a similar *yu* from I-ch'eng Hsien, Shansi province.

60. **Square Vessel**
Bronze; two bands below rim with inlaid designs in copper, gold, malachite and turquoise.
Ht. 7-13/16" (19.8 cm.)
933.12.54

Eastern Chou Dynasty, late 6th-early 5th century B.C
Provenance:
Bishop W.C. White Collection.
Reportedly from Chin-ts'un, Honan province.

Published:
Illustrated London News, October 28, 1933, p. 701 fig. 7;
W.C. White, *Tombs of Old Lo-yang* (Shanghai: Kelly & Walsh, 1934), Pl. CXIII;
J.G. Andersson, "The Goldsmith in Ancient China," *Bulletin of the Museum of Far Eastern Art*, Stockholm, No. 7 (1934), Pls. II & III;
S. Umehara, *Rakuyō Kinson kobo shūei* (Kyoto: Kobayashi, 1937), App. Pl. VIII;
B. Karlgren, "Huai and Han," *Bulletin of the Museum of Far Eastern Art*, Stockholm, No. 13 (1941), Pl. 6:6;
L. Bachhofer, *A Short History of Chinese Art* (New York: Pantheon, 1946), p. 47 fig. XII;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 27 no. 20.
Cf. *Shou Hsien Ts'ai hou mu ch'u-t'u i-wu* (Peking: K'o-hsüeh, 1956), Pl. 14:3, a vessel of similar shape excavated from the tomb of the Marquis of Ts'ai at Shou Hsien, Anhui province.



61. **Covered Tripod Food Vessel**
Bronze; details of design, such as eyes of supporting figures, inset with small glass beads.
L. 7⅞" (20 cm.)
932.16.71

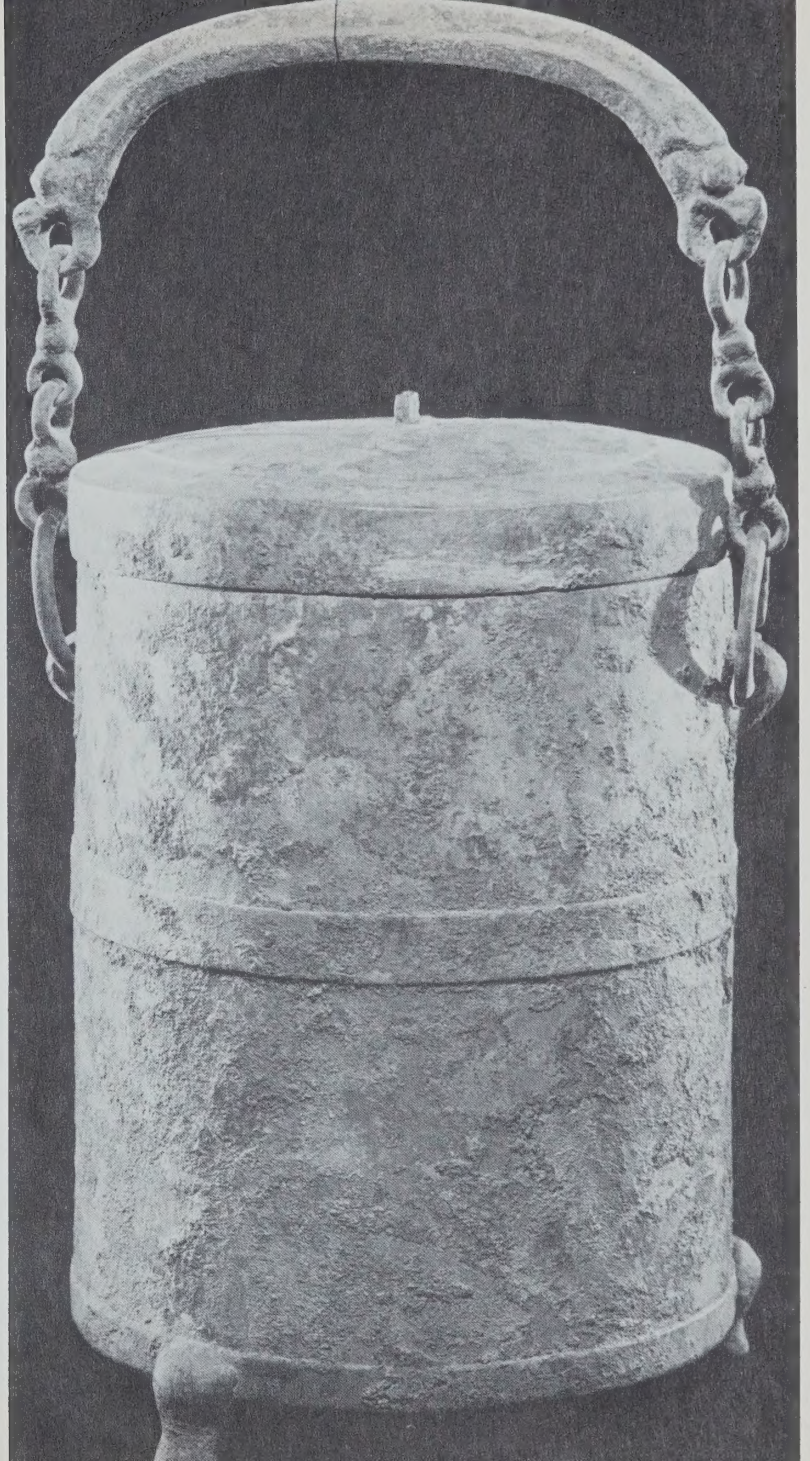
Eastern Chou Dynasty, 6th-5th century B.C.
Provenance:
Bishop W.C. White Collection.
Reportedly from Chin-ts'un, Honan province.

Published:
Illustrated London News, October 28, 1933, p. 701 fig. 3;
W.C. White, *Tombs of Old Lo-yang* (Shanghai: Kelly & Walsh, 1934), Frontispiece & Pl.C;
S. Umehara, *Rakuyō Kinson kobo shūei* (Kyoto: Kobayashi, 1937), Pl.VI;
The Art of Eastern Chou (New York: Chinese Art Society of America, 1962), no. 40;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 28 no. 21.
Cf. B. Karlgren, *The Pillsbury Collection of Chinese Bronzes* (Minneapolis Institute of Arts, 1952), Pl. 70, no. 50, an almost identical vessel;
Ku Kung t'ung-ch'i t'u-lu, (Taipei: Chung-hua ts'ung-shu wei-yüan hui, 1948), Vol.II, Pl. 188 bottom, a vessel in the National Central Museum collection, of which a line drawing was published in *Hsi-ch'ing hsü-chien i-pien* (Peking: Ku-wu ch'en-lieh so, 1931), Vol.II fasc. 17, p. 3.

62. **Covered Cylindrical Box with Swing Handle** *(lien)*
Bronze.
Ht. 7-7/16" (19.1 cm.)
932.16.44

Han Dynasty (206 B.C.-A.D. 220).
Provenance:
Bishop W.C. White Collection.

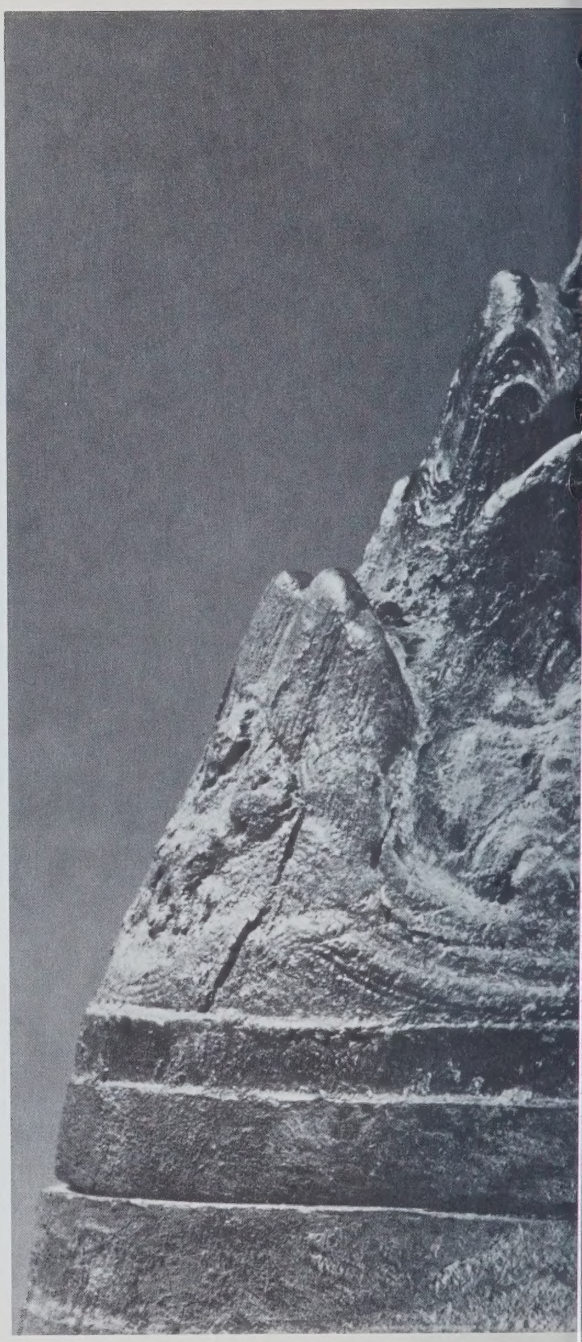
Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 33 no. 32.
Cf. *Guide Book* (Seoul: National Museum of Korea, 1964), p. 31 no. 25, a very similar *lien* with more complex handle, excavated from a site associated with the Han Dynasty colony at Lo-lang in northern Korea;
Ch'ang-sha fa-chüeh pao-kao (Peking: Academy of Science, 1957), Pl. 64:3, a former Han Dynasty *lien* with mask and ring handles, from a tomb at Ch'ang-sha, Hunan province.

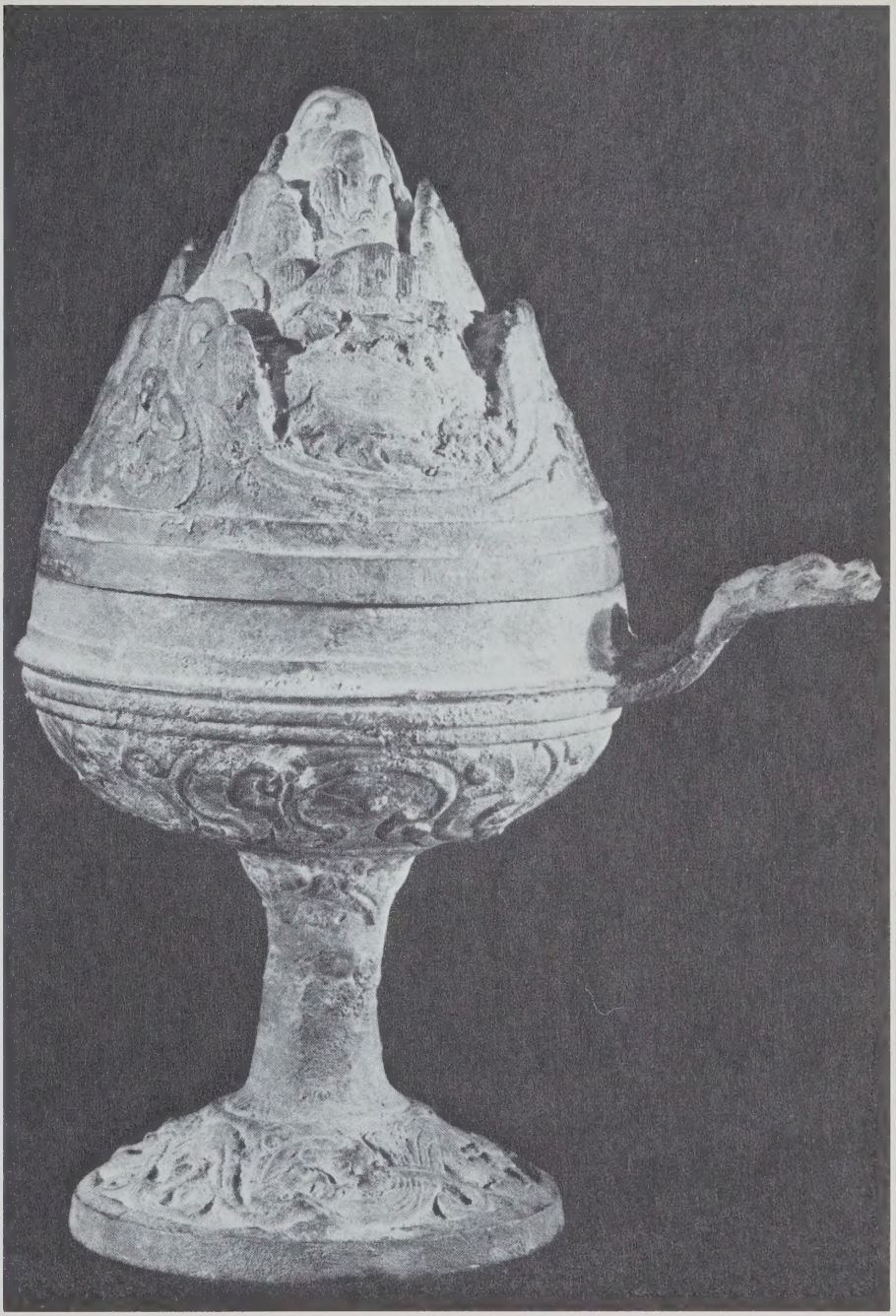


63. **Censer with Hill-Cover** *(po-shan-lu)*
Bronze.
Ht. 7-1/16" (18 cm.)
922.20.93

Former Han Dynasty (206 B.C.-A.D. 8).
Provenance:
George Crofts Collection.

Published:
H. Trubner, *The Arts of the Han Dynasty* (New York: Chinese Art Society of America, 1961), no. 43; *The Far Eastern Collection* (Toronto: ROM, 1968), p. 32 no. 31.
Cf. *K'ao-ku hsüeh-pao,* No. 32 (1963), Pl.VI:8-9, two ceramic *po-shan-lu* excavated from the western suburbs of Lo-yang, Honan province; *Wen Wu,* 1972 no. 1, Pl. 4, p. 12, a *po-shan-lu* discovered in a 2nd century B.C. tomb at Man-ch'eng, Hopei province.





64. **Phoenix Lamp**
Bronze; fifty-three character inscription on side of dish, giving its date of manufacture in 28 B.C. by artisans in the imperial workshops for an official of the Central Palace.
Ht. 7½" (18.9 cm.)
933.12.124

Former Han Dynasty, 28 B.C.
Provenance:
Bishop W.C. White Collection.

Published: *Illustrated London News,* April 4, 1936, Pl. I;
M.R. Allen, "Early Chinese Lamps," *Oriental Art,* II:4 (1950), p. 139 no. 16.
Cf. *K'ao Ku,* 1972 no. 1, Pl. 6:1, a phoenix lamp of similar style; pp. 11-12 figs. 6-8, Pl. 7:1, comparable inscriptions on other bronze vessels; all from a 2nd century B.C. tomb at Man-ch'eng, Hopei province.

65. **Bell** *(chung)*
Bronze; remains of clay casting core inside handle.
Ht. 22¼" (56.5 cm.)
931.13.165

Early Western Chou Dynasty, 10th century B.C.
Provenance:
Bishop W.C. White Collection.
Reportedly from the Hang-chou region, Chechiang province.

Published:
K'ao-ku hsüeh-pao, No. 13 (1956), Pl. 12:3 following p. 128.
Cf. E. von Erdberg Consten, *Das Alte China* (Stuttgart: Gustav Kilpper Verlag, 1958), Pl. 40, for a similar bell in the Portland Art Museum;
Wen Wu, 1959 no. 10, p. 33 fig. 3, a very similar bell collected in Shang-hai, Kiangsu province;
Ibid., 1960 no. 7, p. 49, another bell of the same general type found at Ch'ang-hsing, Chechiang province.

66. **Dagger-Axe** *(ko)*
Bronze; turquoise inlay on butt.
L. 15-13/16" (40.2 cm.)
934.17.43

Shang Dynasty, An-yang period, *c.* 1300-1028 B.C.
Provenance:
Bishop W.C. White Collection.
Reportedly discovered near Ta-ssu-k'ung-ts'un, An-yang, Honan province, with other objects from the "Elephant Tomb" group.

Published:
Illustrated London News, May 18, 1935, p. IV no. 6;
W.C. White, *Bronze Culture of Ancient China* (Toronto: Univ. Press, 1956), Pl. VI b, p. 201 fig. 2.
Cf. Li Chi, *The Beginnings of Chinese Civilization* (Seattle: Univ. of Washington Press, 1957), Pl. XVI, no. 14, a similar large dagger-axe with down-curved butt inlaid with turquoise, and no. 15, another example of the same type with jade blade; both from Hsiao-t'un, An-yang, Honan province.

67. **Square Mirror**
Bronze; some turquoise inlay in decoration.
W. 3-9/16" (9.1 cm.)
932.16.107

Eastern Chou Dynasty, 5th century B.C.
Provenance:
Bishop W.C. White Collection.
Reportedly from Chin-ts'un, Honan province.

Published:
W.C. White, *Tombs of Old Lo-yang* (Shanghai: Kelly & Walsh, 1934), Pl. LI no. 128;
S. Umehara, *Kan izen no kokyō no kenkyū* (Kyoto: Tōhō bunka, 1935), fig. 2 no. 7; *Rakuyō kinson kobo shūei* (Kyoto: Kobayashi, 1937), Pl. L
A. Salmony, "On Early Chinese Mirrors," *Art in America,* Vol. 30 (1942), p. 196 fig. 5;
The Art of Eastern Chou (New York: Chinese Art Society of America, 1962), no. 57;
E. Bunker, "A Little Known Type of Eastern Han Mirror," *Archives of the Chinese Art Society,* Vol. XXVII (1963), p. 40;
D. Dohrenwend, "The Early Chinese Mirror," *Artibus Asiae,* Vol. XXVII:1/2 (1964), Pl. I, fig. 1D;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 26 no. 19.
Cf. S. Umehara, *Kan izen no kokyō no kenkyū,* Pl. 35, fig. 1, and p. 37 fig. 20;
A. Salmony, "Chinese Metal Mirrors," *Hobbies,* Vol. 25 (1945), p. 97 fig. 1.

68. **Handle**
Bronze; decoration inlaid with gold and silver wire.
L. 3⅜" (8.6 cm.)
931.13.72

Eastern Chou Dynasty, 4th-3rd century B.C.
Provenance:
Bishop W.C. White Collection.
Reportedly from Chin-ts'un, Honan province.

Published:
W.C. White, *Tombs of Old Lo-yang* (Shanghai: Kelly & Walsh, 1934), Pl. V, no. 007C.
Cf. S. Umehara, *Rakuyō kinson kobo shūei* (Kyoto: Tōhō bunka, 1937), P. LXV

69. **Animal-Head Finial**
Bronze; decoration inlaid with gold and silver wire.
L. 2⅞" (7.3 cm.)
931.13.71

Eastern Chou Dynasty, 4th-3rd century B.C.
Provenance:
Bishop W.C. White Collection.
Reportedly from Chin-ts'un, Honan province.

Published:
W.C. White, *Tombs of Old Lo-yang* (Shanghai: Kelly & Walsh, 1934), Pl. VI, no. 015A;
The Art of Eastern Chou (New York: Chinese Art Society of America, 1962), no. 35;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 30 no. 25, left.
Cf. S. Umehara, *Rakuyō kinson kobo shūei* (Kyoto: Tōhō bunka, 1937), Pl. LXIII:1.

70. **Finial or Axle-Cap**
Bronze; decoration inlaid with gold and silver sheet and wire; end inset with white and dark blue glass.
L. 4⅛" (10.5 cm.)
931.13.9

Eastern Chou Dynasty, 4th-3rd century B.C.
Provenance:
Bishop W.C. White Collection.
Reportedly from Chin-ts'un, Honan province.

Published:
W.C. White, *Tombs of Old Lo-yang* (Shanghai: Kelly & Walsh, 1934), Pl. VI, no. 014B;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 31 no. 27.
Cf. S. Umehara, *Rakuyō kinson kobo shūei* (Kyoto: Tōhō bunka, 1937), Pl. LXIII:3-4.

71. **Finial**
Bronze; decoration inlaid with gold and silver wire.
L. 2-7/16" (6.1 cm.)
931.13.68

Eastern Chou Dynasty, 4th-3rd century B.C.
Provenance:
Bishop W.C. White Collection.
Reportedly from Chin-ts'un, Honan province.

Published:
W.C. White, *Tombs of Old Lo-yang* (Shanghai: Kelly & Walsh, 1934), Pls. VI-VII, no. 013A.

72. **Finial**
Bronze; decoration inlaid with gold and silver wire.
L. 2-9/16" (6.5 cm.)
929.11.140

Eastern Chou Dynasty, 4th-3rd century B.C.
Provenance:
Bishop W.C. White Collection.
Reportedly from Chin-ts'un, Honan province.

Published:
W.C. White, *Tombs of Old Lo-yang* (Shanghai: Kelly & Walsh, 1934), Pl. IV, no. 011A.
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 30 no. 26 left.

73. **Ring**
Bronze; decoration inlaid with gold and silver wire.
Diam. 4-3/16" (10.5 cm.)
931.13.65

Eastern Chou Dynasty, 4th-3rd century B.C.
Provenance:
Bishop W.C. White Collection.
Reportedly from Chin-ts'un, Honan province.

Published:
W.C. White, *Tombs of Old Lo-yang,* (Shanghai: Kelly & Walsh, 1934), Pl. v, no. 010A.

74. **Circular Fitting**
Gilt bronze; centre inset with white and dark blue glass.
Diam. 2⅝" (6.1 cm.)
930.21.2A

Eastern Chou Dynasty, 4th-3rd century B.C.
Provenance:
Bishop W.C. White Collection.
Reportedly from Chin-ts'un, Honan province.

Published:
W.C. White, *Tombs of Old Lo-yang* (Shanghai: Kelly & Walsh, 1934), Pl. CLIII, no. 401.

Tomb Figurines

With the exception of a few examples, acquired through Bishop William C. White and Dr. James M. Menzies, or by purchase from other sources, the vast collection of Chinese tomb figurines was gathered by Mr. George Crofts. At the time of his greatest activity on behalf of the Museum, in the 1920s, extensive construction for the Lung-hai Railway was revealing hundreds of burials in the path of this east to west line in north China. Chinese were reluctant to remove objects from tombs, but economic conditions through the Yellow River valley ("China's sorrow" with its recurrent floods and famines) often forced labourers to supplement their meagre incomes by sale of such artifacts. Seen in the light of contemporary market values, tomb figurines were sold fifty years ago for pathetic sums—often only 10 Mexican silver dollars for a cartload.

The earliest remaining examples of these substitutes for real human or animal sacrifices are made of bronze. Half a dozen specimens (see No. 75) are housed in the ROM; more than have emerged in Chinese excavations of the past twenty-five years.

Most tomb figurines are of clay, a material both cheaper and more easily worked. Death cults were most popular during the Han and T'ang dynasties, so those periods produced the largest quantity and variety of burial materials. We have especially good representation in tomb figurines from the 2nd and 3rd centuries, and again the 7th century. The selection published here was chosen to demonstrate the range of sculptural concepts and technical skills which aroused the admiration leading to their acquisition for Toronto. We have also focused upon types less often seen in other collections and museums.

The Museum collection is weaker in provincial examples, having mainly come from China's so-called "nuclear area" in the northern provinces of Honan and Shansi. Thus, we have no wood figurines of the type produced in Kwantung province in China's extreme south-east during the Han Dynasty. Nor do we have more than one possible specimen from Szechwan province to the south-west. Recognition of such regional products has emerged only in the last two decades with the results of numerous excavations in the People's Republic of China. Those anxious to pursue their understanding of this area in Chinese art must find opportunity to visit the National Historical Museum in Peking. In the meantime, Toronto provides a strong basis for grasp of principal types and stylistic variations.

Hsio-Yen Shih

75. **Figural Support**
Bronze. Figure kneeling with feet crossed on flat base; both hands extended to grasp a cylindrical socket, originally holding an object (perhaps a ceremonial parasol, lamp or architectural part). Cap leaves sides of head uncovered, broad at back and narrowing towards forehead with peak at top, tied by strap extending in front of ears and below chin and another around head above areas. Tightly fitting robe overlapped to right and held in place by belt with hook. Ht. 10⅜" (26 cm.)
929.11.27

Eastern Chou Dynasty, Warring States period (480-222 B.C.).
Provenance:
Bishop W.C. White Collection.
Reportedly from Chin-ts'un, Honan province.

Published:
J.C. Ferguson, "Bronze Figures," *China Journal,* Vol. 14 (1931), no. 4 facing p. 162;
A. Salmony, *Sino-Siberian Art in the Collection of C.T. Loo* (Paris: Loo, 1933), Pl. 18, no. 3;
W.C. White, *Tombs of Old Lo-yang* (Shanghai: Kelly & Walsh, 1934), Pl. 78;
S. Umehara, "Sengoku shiki dōki no kenkyū," Tōhō Bunka Gakuin, Kyoto, *Memoirs,* Vol. 7 (1936), p. 67 fig. 22;
L. Bachhofer, "Bronze Figures of the Late Chou Period," *Art Bulletin,* XXII:4 (1941), p. 323, figs. 1-2;
T. Nagahiro, "Kodai Shina kōgeishi ni okeru: Taikō no kenkyū," Tōhō Bunka Kenkyūjō, Kyoto, *Memoirs,* Vol. 17 (1943), p. 83 fig. 27;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM , 1968), p. 29 no. 23.
Cf. B. Karlgren, *A Catalogue of the Chinese Bronzes in the Alfred E. Pillsbury Collection* (Minneapolis: University of Minnesota, 1952), Pls. 110-111 no. 96, for a very similar example in the Minneapolis Institute of Arts;
Wen Wu, 1065, no. 2, Pl. 5, p. 43, for a standing figure in similar costume and style, excavated near Wu-yang-t'ai in I Hsien, Hopei province, and dated in this report as being of the mid or late Warring States period, i.e. 4th-3rd century B.C.

76. **Male Attendant**
Tomb figurine, earthenware cast in two-part moulds; hard grey body covered with white ground; traces of ocherous-red pigment on robe; mould join clearly visible around sides. Ht. 10¼" (26 cm.)
920.1.57

Later Han Dynasty, A.D. 2nd century.
Provenance:
George Crofts Collection.
Another almost identical, but slightly taller, figurine (920.1.71) can be seen in the ROM as well.

77. **Female Attendant**
Tomb figurine, earthenware cast in two-part moulds with considerable carved finishing; pale grey body.
Ht. 17½" (44.5 cm.)
920.1.9

Later Han Dynasty, A.D. 2nd century.
Provenance:
George Crofts Collection.
Reportedly from Lu-an Fu, now Ch'ang-chih Hsien, Shansi province.

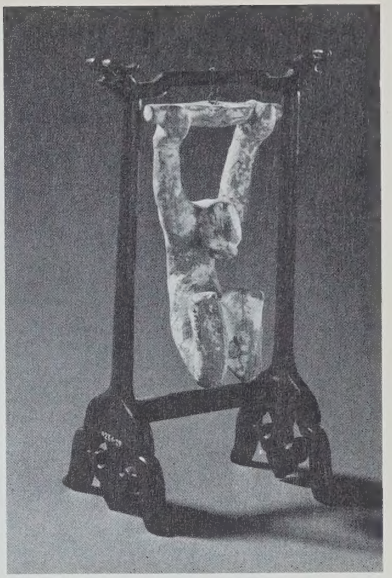
Published:
H.E. Fernald, "An Early Type of Chinese Burial Figure," ROMA *Bulletin*, No. 24 (Dec. 1956), pp. 28-31, Pl. 13 C.

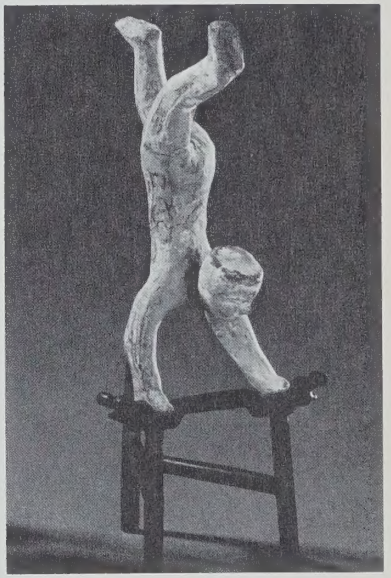
78. **Gymnasts**
Tomb figurines, earthenware cast in four-part moulds with manipulation of the "leather" clay after joining sections; grey body covered with white ground, traces of orange-red pigment. Ht. 4" (10.3 cm.)—4¾" (11.9 cm.)
923.1.29-.30

Former Han Dynasty (206 B.C. - A.D. 8).
Provenance:
George Crofts Collection.

Reportedly from Lao-yang (*sic*, Lo-yang?) Hsien, Honan province.

Published:
E. Schafer, *Ancient China* (New York: Time-Life, 1967), p.181, where they are erroneously placed in a section on the T'ang Dynasty.





79. **Wrestler (?)**
Tomb figurine, earthenware modelled and carved; hard dark grey body covered with white ground, traces of flesh-coloured pigment on unclothed parts and of red pigment at belt and trouser-leg borders. Ht. 5⅜" (13.7 cm.)
960.238.32

Later Han Dynasty (A.D. 25-220).
Provenance:
Dr. James M. Menzies Collection.
Reportedly excavated on the north bank of the Chang River, near An-yang, Honan province, from a burial of the Northern Chou Dynasty (578-581).
Cf. *Ch'üan-kuo chi-pen chien-she kung-ch'eng chung ch'u-t'u wen-wu tsan-lan t'u-lu* (Peking: Chung-kuo ku-tien i-shu, 1956), Pls. 69-70, for finds of tomb figurines from a Northern Chou tomb excavated at Ti-chang-wan, Hsien-yang, Shensi province, which are stylistically related to Sui or early T'ang Dynasty examples.

80. **Labourer**
Tomb figurine, earthenware cast in two-part moulds in exact position; very hard light grey body with a vitrified surface both silvery and granular in appearance. Ht. 4¼" (10.9 cm.)
920.1.197

Later Han Dynasty (A.D. 25-220).
Provenance:
George Crofts Collection.

81. **Entertainers**
Tomb figurines, earthenware modelled around cone-shaped spike; pinkish body covered with green glaze. Ht. 3" (9 cm.)—3¾" (9.9 cm.)
921.21.118-.119

Later Han Dynasty (A.D. 25-220).
Provenance:
George Crofts Collection.

82. **Female Servant**
Tomb figurine, earthenware with head cast in two-part moulds and body wheel-turned with modelled details; hard dark grey body with traces of white ground and red pigment. Ht. 4" (10.3 cm.)
923.10.5

Six Dynasties period, late 3rd-late 5th century.
Provenance:
George Crofts Collection.
Cf. *K'ao-ku hsüeh-pao,* 1957 no. 1, after p. 186, Pl. 3:4 and 7; and *K'ao Ku,* 1959 no. 11, p. 606, Pl. 4:5; for wheel-turned figurines from Western Chin Dynasty tombs excavated in the western suburbs of Lo-yang, Honan province, including one with an epitaph stone dated to A.D. 287.

83. **Female Attendant**
Tomb figurine, earthenware pressed in single mould with head cast separately and inserted to socket; dark grey body.
Ht. 7¾" (19.7 cm.)
920.1.60

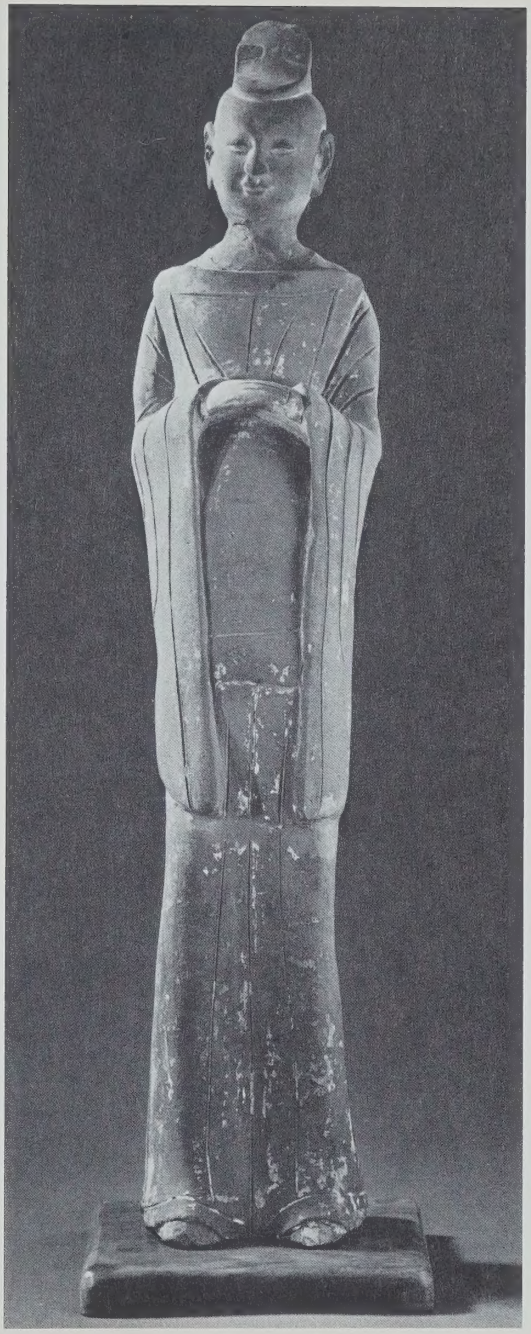
Six Dynasties period, first half of 6th century.
Provenance:
George Crofts Collection.
Cf. S. Matsubara, *Chūgoku bukkyō chōkokushi no kenkyū* (Tokyo: Yoshikawa kōbunkan, 1961), Pl. 78a, for a stele of two Buddhas with similar drapery treatment, dated to 526; *Kung Hsien shih-k'u ssu* (Peking: Wen-wu, 1963), Pl. 28, for a female attendant with identical head-dress, on the west end of the southern wall relief in stone of Cave 1 at Kung Hsien, Honan province.

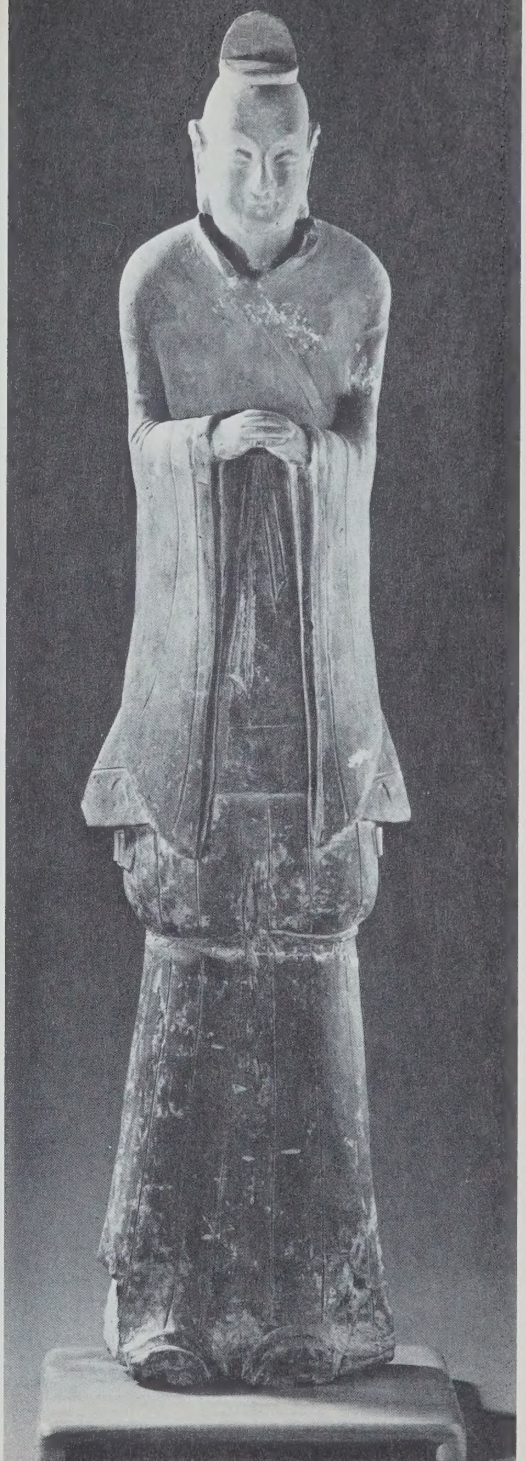
84. **Warrior Attendant**
Tomb figurine, earthenware cast in two-part moulds with head separate and inserted to socket in body; coarse grey body with traces of white ground and red pigment.
Ht. 24½" (62.2 cm.)
920.1.52

Northern Ch'i Dynasty, third quarter of 6th century.
Provenance:
George Crofts Collection.
Cf. T. Nagahiro, *The Representational Art of the Six Dynasties Period* (Tokyo: Bijutsu shuppan-sha, 1969), Pls. 45-56, for close stylistic similarities in reliefs on the stone funeral bed at the William Rockhill Nelson Gallery of Art in Kansas City.

85. **Male Attendant**
Tomb figurine, earthenware with head cast in two-part moulds and inserted to socket in body pressed from single mould; coarse warm brown body except for head of finer grey clay. Ht. 32" (81.4 cm.)
918.2.12

Northern Ch'i Dynasty, third quarter of 6th century.
Provenance:
George Crofts Collection.
Cf. *K'ao-ku t'ung-hsün,* 1957, no. 3, Pls. 12-13, for figurines from the Feng family cemetary at Ching Hsien, Hopei province, placed as Northern Ch'i or Sui and with comparable features.





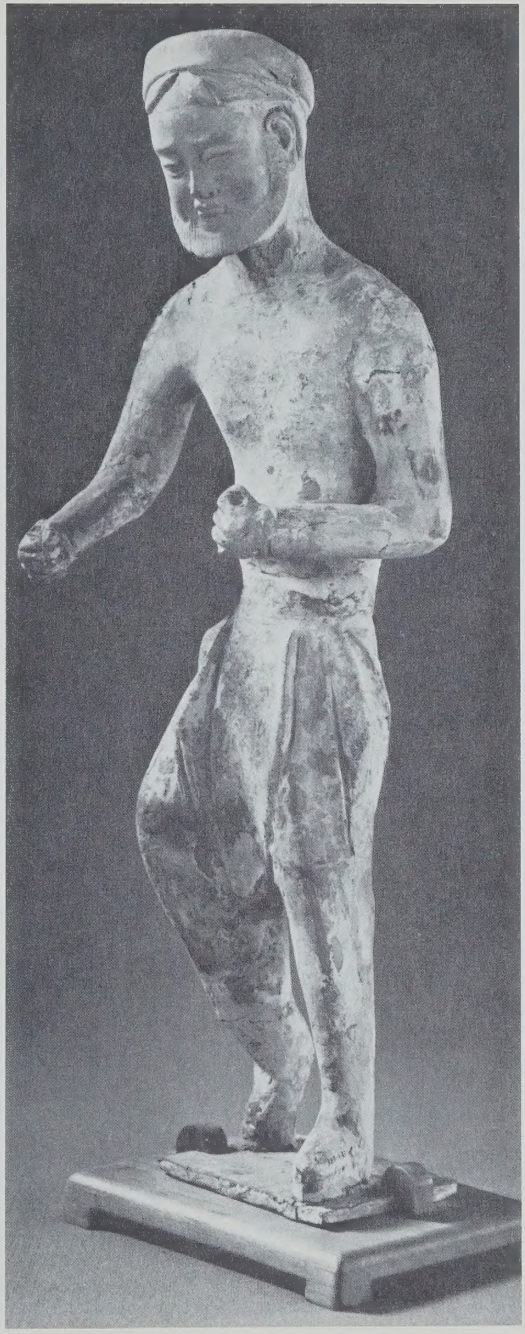
86. **Spirit Guardians**
Tomb figurines, earthenware cast in four-part moulds. Example with curling beard has iron armatures inserted in front legs before firing; hard dark grey body covered with white ground, flesh-coloured pigment on face and traces of green pigment analyzed as malachite on front leg feathers. Ht. 9¾" (24.9 cm.)
920.5.62
Example with helmet and mane has modelled legs and wings added; blue-grey body. Ht. 9½" (24.2 cm.)
920.5.63

Northern Ch'i-Sui Dynasty, later 6th century.
Provenance:
George Crofts Collection.
Cf. *Wen Wu,* 1964, no. 12, p. 68, for a female figurine discovered at Wei-li-ts'un, Huai-jou Hsien near Peking, Hopei province, with a brick inscribed to A.D. 571, which is similar in manufacture.

87. **Foreign Attendants**
Tomb figurines, earthenware modelled around iron armatures; hard grey body with remains of fired white slip, as well as black and red pigments for painted details fired in slip.
Ht. 16½" (41.9 cm.), 14" (35.5 cm.), 16¾" (42.7 cm.), 16½" (41.6 cm.)
920.1.26-.27, .30-.31

Sui Dynasty (581-618).
Provenance:
George Crofts Collection.
Reportedly from "beyond Lao-yang (*sic*, Lo-yang?) Hsien," Honan province.

Published:
P. Ghent, "Secrets of ancient Chinese pottery revealed by X-ray," *Canadian X-ray Newsletter*, Vol. 5 no. 1 (n.d.);
H.E. Fernald, "Discovery of iron armatures and supports in Chinese grave figurines of the 6th and early 7th centuries," *Far Eastern Ceramics Bulletin*, No. 11 (Sept. 1950), pp. 105-108;
W. Todd, "Iron armatures and supports in Chinese grave figurines," ROMA *Bulletin*, No. 18 (March 1952), pp. 17-18;
T.A. Heinrich, *Art Treasures in the* ROM (Toronto, 1963), p. 37;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 41 no. 44.



88. **Female Attendants**
Tomb figurines, earthenware modelled around iron armatures; grey body with remains of fired white slip. Ht. 12" (30.5 cm.)—13" (33.1 cm.)
921.1.19 and .21

Sui Dynasty (581-618).
Provenance:
George Crofts Collection.
Cf. *K'ao Ku,* 1959, no. 10, pp. 541-545, fig. 2, Pls. 10-11, for figurines of female musicians and servants dressed in similar costume found in the burial of a general, Chang Sheng, north of An-yang, Honan province, and dated by an epitaph stone to A.D. 595.

89. **Nurse with Baby**
Tomb figurine, earthenware cast in two-part moulds; hard dark grey body with traces of white ground and details in maroon-red analyzed as haematite, black and flesh-coloured pigments fired into slip. Ht. 5" (12.8 cm.)
920.1.34

Sui Dynasty (581-618).
Provenance:
George Crofts Collection.

90. **Male Servant**
Tomb figurine, earthenware cast in two-part moulds; medium hard white body with traces of surface details in black, red and flesh-coloured pigments. Ht. 5⅛" (13.1 cm.)
918.21.173

T'ang Dynasty, 7th century.
Provenance:
George Crofts Collection.

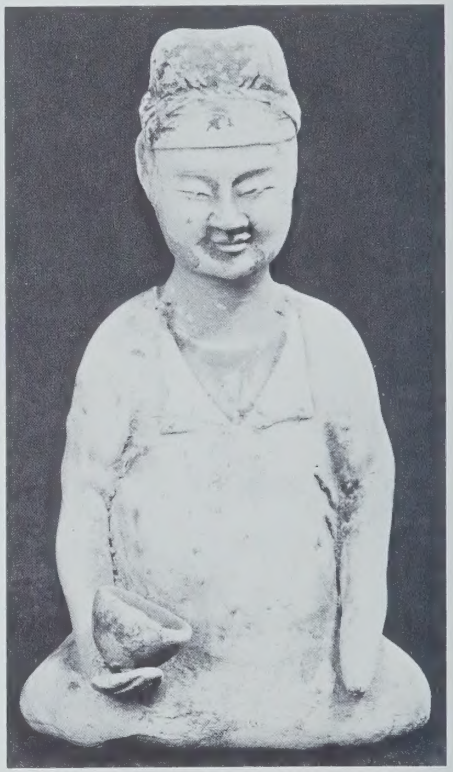
91. **Equestrian**
Tomb figurine, earthenware cast in four-part moulds for horse and two-part moulds for rider's head and torso, with details separately moulded or modelled and applied; soft buff body covered with originally white glaze now deteriorated to granular beige patches; painted details in black and red pigments fired into glaze. Ht. 17" (43.3 cm.)
923.24.126

Sui Dynasty, early 7th century.
Provenance:
George Crofts Collection.

92. **Warrior Attendant**
Tomb figurine, earthenware cast in two-part moulds with beard applied before glazing; soft fine white outer body lined with harder pinkish clay, milky white glaze minutely crazed but now decomposed, traces of black and red overglaze pigments. Ht. 19-4/5" (50.5 cm.)
921.21.6

Late Sui-early T'ang Dynasty, early 7th century.
Provenance:
George Crofts Collection.

Published:
E. Schafer, *Ancient China* (New York: Time-Life, 1967), p. 176.

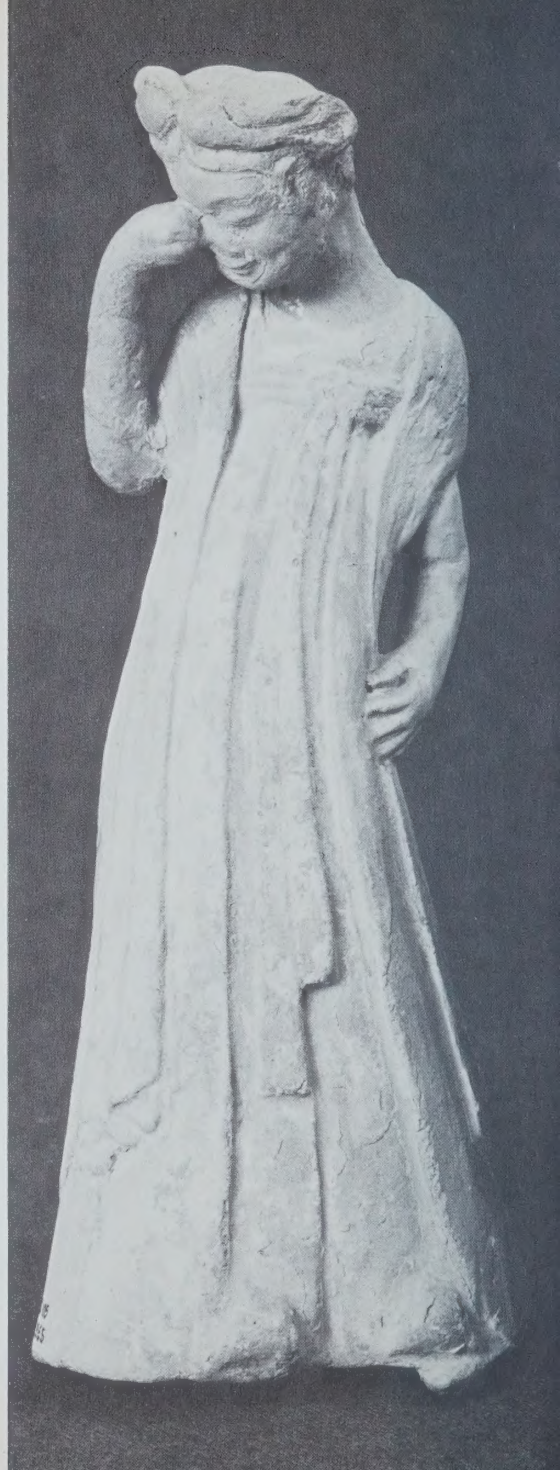


93. **Dancers or Mourners**
Tomb figurines, earthenware cast in two-part moulds with arms modelled and added; very hard pale grey vitreous body covered with white ground under thin milky glaze tinged with light green, traces of black pigment fused in glaze for hair, and red pigments on scarf and ribbons. Ht. 7¾" (19.8 cm.)
921.21.104 and .105

T'ang Dynasty, 7th century.
Provenance:
George Crofts Collection.

94. **Female and Male Attendants**
Tomb figurines, earthenware rough-moulded then modelled in "leather" stage; body ranging from hard grey to soft buff, possibly fired with colouring slip. Ht. 12" (30.5 cm.)—10" (25.5 cm.)
957.217.2-.3

T'ang Dynasty, 7th century.
Reportedly from Ch'ang-sha, Hunan province.
Cf. *K'ao Ku,* 1958, no. 3, pp. 22-26, Pl. 4, for similar figures found in a tomb at Huang-t'u-ling, Ch'ang-sha, Hunan province.



NA.2966

95. **Foreigner on Camel**
Tomb figurine, earthenware cast in four-part moulds for camel's head and body, modelled for the rest; soft reddish body partially glazed over white ground analyzed as quartz; olive-green on figure and pack from lead glaze, amber with greenish tinge on camel analyzed as lead with traces of aluminium.
Ht. 19" (48.4 cm.), l. 15½" (39 cm.)
920.1.74

T'ang Dynasty, 7th century.
Provenance:
George Crofts Collection.
Cf. *K'ao Ku,* 1958, no. 1, p. 44, Pl. 9, for a comparable but stylistically more mature group found in the tomb of Tu-ku Ssu-ching, who was buried in A.D. 709 at what is now the eastern suburb of Hsi-an, Shensi province.

96. **Horse**
Tomb figurine, earthenware cast in four-part moulds for main form with details modelled and added; dark grey body covered with fired-on red pigment, harness details painted in black pigment and fired into red, saddle covered with white slip showing traces of green pigment; much incising and combing of clay.
Ht. 18¾" (47.7 cm.), l. 20" (50.9 cm.)
940.24.1

T'ang Dynasty, later 7th century.
Cf. O. Sirén, *A History of Early Chinese Art:* Sculpture (London: Ernest Benn, 1930), Pl. 97B, for a similar example in the Nedzu Museum, Tokyo.

97. **Brahma Bull**
Tomb figurine, earthenware cast in four-part moulds joined at neck; very hard off-white body covered with pale straw-coloured glaze showing brown flecks and greenish dapples through high firing of iron impurities. Ht. 8½" (21.7 cm.), l. 10" (25.5 cm.)
920.1.101

T'ang Dynasty, early 8th century.
Provenance:
George Crofts Collection.
Cf. *Wen Wu,* 1964, no. 1, p. 21 fig. 22, for a comparable animal model from the tomb of the Princess Yung-t'ai, buried in A.D. 706, at Ch'ien Hsien about 76.5 km. west of Hsi-an, Shensi province.

98. **Guardian Warriors**
Tomb figurines, earthenware cast in separate two-part moulds for head and body proper, and arms, with details modelled and applied; reddish-orange body fired in biscuit, second firing of white slip and pigments; painted details in black, two greens, orange, red and some gilding.
Ht. 20¾" (52.8 cm.)—21¾" (55.3 cm.)
920.1.195 and .211

T'ang Dynasty, early 8th century.
Provenance:
George Crofts Collection.

Published:
The Arts of the T'ang Dynasty (Los Angeles: County Museum, 1957), no. 148 (920.1.211);
T.A. Heinrich, *Art Treasures in the* ROM (Toronto, 1963), p. 47.

Sculptures

Despite Dr. Charles T. Currelly's enthusiasm for sculpture, and his urgings of Mr. George Crofts to purchase in this field, early acquisitions tended to be primarily in the later periods of Chinese sculptural development. Western criteria for judgment, based as they were then upon plastic principles formulated in the Greek and Roman ideal, found sympathetic echoes in China only when realistic representation had gained ground in the aesthetics of the Sung and Yüan dynasties.

Of the many wood images in the Museum's Chinese collections, the majority from Buddhist and Taoist temples in the Shansi-Shensi province areas, and ranging in date from the 12th through 19th centuries, about ten are of notable aesthetic or historical interest (see No. 112).

Rarer specimens are the marble monk (see No. 110) and the three-colour glazed earthenware *Lohan* (see No. 111). Both demonstrate an understanding of material and technical virtuosity, combined with a remarkable evocation of individual personality, which are readily appreciated in both East and West.

The Museum also has perhaps the best collection of Ming Dynasty cast-iron sculptures (see No. 113) in the western world, or outside of China.

The efforts of recent curators have been to provide material for the study of early sculptural history in China. Miss Helen E. Fernald and Mr. Henry Trubner both searched for Six Dynasties and T'ang Dynasty works of quality, and yet within our limited means. We now have representative examples in stone and gilt-bronze, both reliefs and carving in the round, monumental as well as small scaled.

There can be nothing in a museum to replace experience of such sculptures in their original architectural settings, though we have tried to suggest such in our gallery of Buddhist works. Those more fortunate may have the opportunity to visit the great cave-temple complexes in Honan, Shansi and Kansu provinces. There one can imaginatively recreate those periods when devotees and the religious community showed their faith by sponsoring monumental religious art of transcendent beauty.

Hsio-Yen Shih

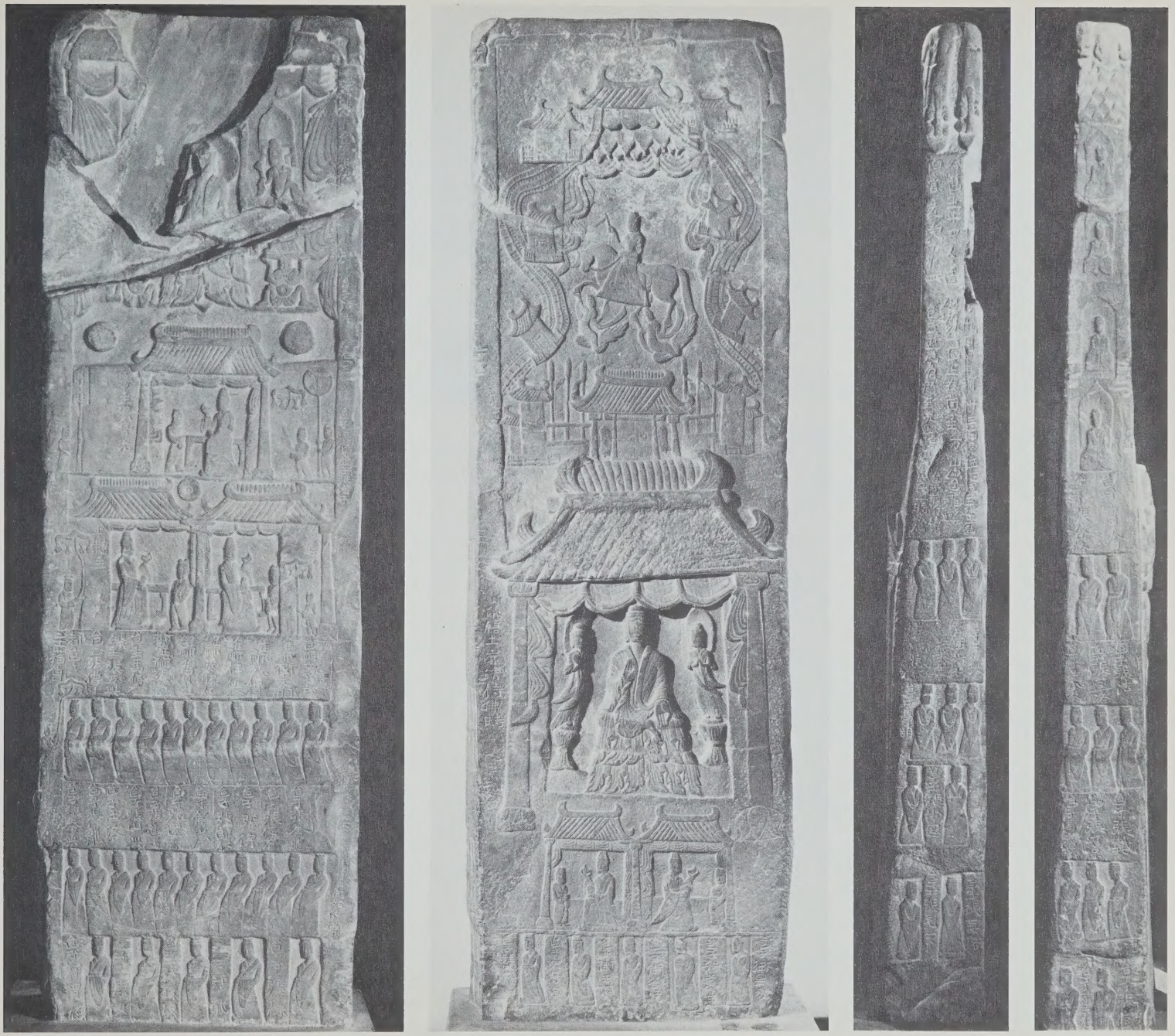
99. **Tomb Tile**
Earthenware, solid grey body, surface decorated with varied reliefs impressed in clay by repetition of four separate stamps—*feng-huang* bird on border, archer on horseback shooting at duck and overlapped hill motif on upper register, two archers in front of two-storied building in centre, and monster-headed figure in military costume holding sword below. Ht. 13¾" (34.7 cm.), w. 11½" (29 cm.), thickness 1½" (3.6 cm.)
926.21.87

Later Han Dynasty, A.D. 2nd century.
Provenance:
Bishop W.C. White Collection.
Probably from Honan province.

100. **Memorial Stele**
Reddish grey sandstone, carved in low and high relief. Its main face's top panel has the scene of Prince Siddhārta's departure from Kapilavastu city in search of enlightenment which will lead to his becoming a Buddha, an Awakened One. Also unusual are a small panel showing a monkey perched on hills balancing two vestigial dragon-heads on the upper narrow ends proper right and left, two yakśas supporting flat stands for bodhisattvas flanking the central Buddha on the reverse face's top panel, and two discs below showing the sun-bird on the left and the moon-toad on the right. Inscriptions specifying the names of principal and secondary donors, mostly of the Chang clan, are incised beside panels with their pictorial symbolization. Beneath the dragonheads is a dedicatory inscription giving two cyclical days of the ninth month, the year being effaced but judged from such information to be A.D. 523, and the record that fifty-four people contributed to the stele's manufacture for the souls of four specifically named persons. Ht. 88½" (224.8 cm.), w. 27" (68.55 cm.), thickness 11" (27.95 cm.)
949.100

Northern Wei Dynasty, A.D. 523.

Published:
G. Salles, *Arts de la Chine ancienne* (Paris: Musée de l'Orangerie, 1937), p. 23 no. 14;
O. Sirén, "La sculpture chinoise a l'exposition de l'Orangerie," *Revue des Arts Asiatiques,* Tome XI (1937), Pl. I;
An Exhibition of Chinese Stone Sculpture (New York: C.T. Loo, 1940), no. 17;
H.E.Fernald, "A Chinese Buddhist Sculpture," ROMA *Bulletin,* No. 18 (March 1952), pp. 4-8;
T.A. Heinrich, *Art Treasures in the* ROM (Toronto, 1963), p. 39;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 42 no. 45.
Cf. S. Mizuno&T. Nagahiro, *Yün-kang* (Kyoto: Jimbun kagaku kenkyūshō, 1955), Vol. III Pl. 35&Vol. XV Pl. 101, for "Great Departure" scenes in reliefs on the east side of the south wall in Cave 6 and the lower east part of the north wall in Cave 41 at the great temple complex of northern Shansi province;
O. Sirén, *Chinese Sculptures in the von der Heydt Collection* (Zürich: Museum Rietberg, 1959), pp. 60-63, for a comparable stele dated to A.D. 520 from southern Shansi province.



101. **Coffin Platform Side**
Limestone, face carved in low modelled relief. Horizontal register with a frontal monster flanked by profile dragons and birds with everted heads, all coiled around and biting a double band. Central support with two warriors flanking a flower. Side supports with protective monsters.
Ht. 19⅜" (49.2 cm.), l. 82¾" (210.2 cm.)
949.230

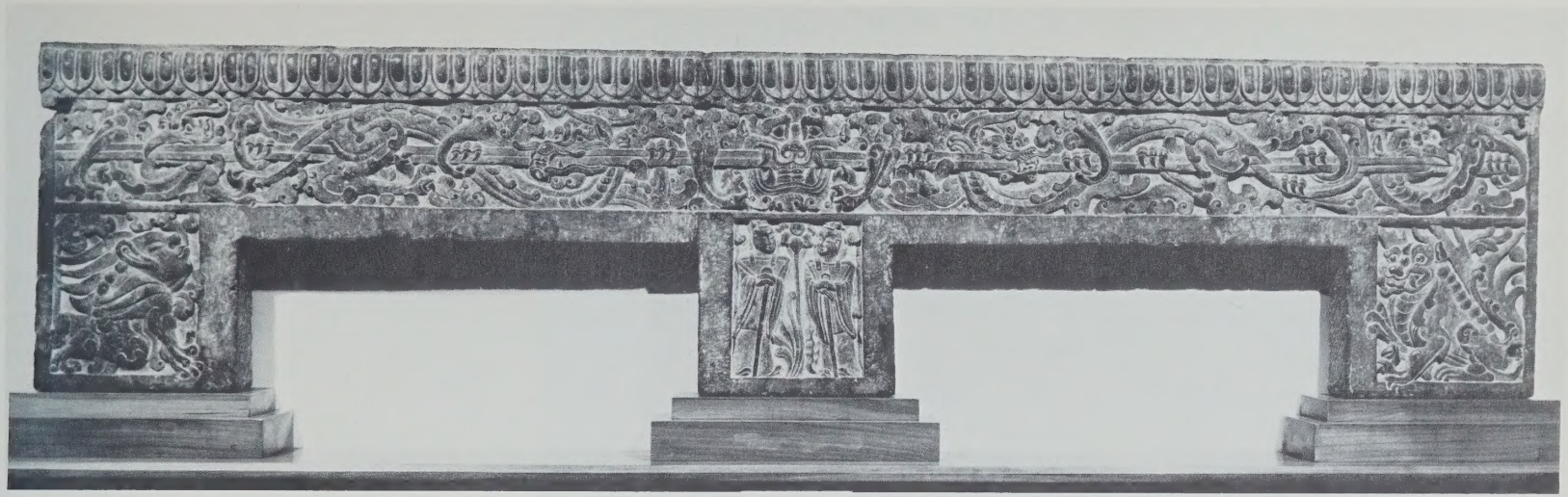
Six Dynasties period, second half of 6th century A.D.

Published:
G. Salles, *Arts de la Chine ancienne* (Paris: Musée de l'Orangerie, 1937), p. 28 no. 28;
O. Sirén, "La sculpture chinoise a l'exposition de l'Orangerie," *Revue des Arts Asiatiques*, Tome XI (1937), Pl. III;
Chinese Sculpture (Portland: Art Museum, 1940), no. 5;
An Exhibition of Chinese Stone Sculpture (New York: C.T. Loo, 1940), no. 35;
T.A. Heinrich, *Art Treasures in the ROM* (Toronto, 1963), p. 38;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 45 no. 49.
Cf. O. Sirén, *Chinese Sculpture in the van der Heydt Collection* (Zürich: Museum Rietberg, 1959), no. 5, for an earlier example of such a structure;
Teng Hsien ts'ai-se hua-hsiang-chuan mu (Peking: Wen-wu, 1958), colour plate, for a painted arched entrance to a tomb excavated at Teng Hsien, Honan province, which is both iconographically and stylistically similar.

102. **Pillar Support**
Limestone, carved in high relief. A kneeling demon figure with feline head and anthropoid body, winged and clawed animal paws instead of arms, and upper legs ending in spirals. Removed from rock-cut cave temples in the northern Hsiang-t'ang Shan complex, near the borders of Honan and Hopei provinces.
Ht. 31" (78.7 cm.)
960.92

Northern Ch'i Dynasty, 550-575.

Published:
H. Trubner, "A Demon from Hsiang-t'ang Shan," ROM *Annual*, 1961, pp. 73-74;
T.A. Heinrich, *Art Treasures in the ROM* (Toronto, 1963), p. 37;
H. Trubner, *The Far Eastern Collection* (Toronto, ROM, 1968), p. 43 no. 46.
Cf. S. Mizuno & T. Nagahiro, *The Buddhist Cave-temples of Hsiang-t'ang-ssu* (Kyoto: Tōhō-bunka, 1937), Pls. LVII & LVIII C-D, for such supports photographed *in situ*.



103. **Head of Monk or Disciple of Buddha**
Creamy white micaceous marble, carved in the round.
Ht. 6" (15.2 cm.).
960.239.6

Northern Ch'i Dynasty (550-577).
Provenance:
Dr. James M. Menzies Collection.

104. **Memorial Pillar**
Pinkish grey micaceous sandstone, carved in low and high relief on four sides of a tapering rectangular solid. Its main face shows the Śākyamuni Buddha as principal figure, flanked by pairs of disciples, bodhisattvas and dvārapālas. The reverse face has Maitreya Buddha seated in informal meditation. Śākyamuni appears again, seated with Prabhūtaratna on a single pedestal, at the top of the narrow side proper left, with Maitreya below. The inscription, along the bottom of all four sides, records the pillar's dedication by a woman in memory of her deceased child. Ht. 13-7/16" (34 cm.), w. 6-11/16" (16.9 cm.), thickness 4⅝" (11.7 cm.)
925.25.30

Northern Chou-Sui Dynasty, second half of 6th century.
Provenance:
George Crofts Collection.
Reportedly from Shan-chao (?), Shensi province.
Cf. S. Matsubara, *Chinese Buddhist Sculpture* (Tokyo: Yoshikawa kōbunkan, 1961), p. 121 fig. 96 and Pl. 132, for an example dated to A.D. 559;
Shansi shih-tiao i-shu (Peking: Ch'ao-hua mei-shu, 1962), Pls. 18-19, for a memorial pillar dated to A.D. 562;
Shensi-sheng po-wu-kuan tsang shih-k'e hsüan-chi (Peking: Wen-wu, 1957), Pl. 30, for a Sui Dynasty stele with similar ornamental motifs.

105. **Buddha** possibly **Amitābha**
Creamy white micaceous marble, carved in the round. Only its head is fully rounded, though without definition of hair at the back. The figure may originally have been attached to a wall or other background plane. Its back is flat and shows a single detail, the robe's end behind the left shoulder. Two squared tenon holes were cut between the shoulders and behind the knees. More enigmatic are two smaller conical holes in the broken side edges of the robe's hem, perhaps to hold restorations now lost. The figure stands on a small circular flat base, connected at the back with a vertical slab topped by an ogival arch. The base's conical bottom fits imperfectly with an inverted lotus socle. A dedicatory inscription with donors' names appears on three sides of the rectangular plinth and on the low drum above it. Its first three characters are indistinct but do not agree with those for the reign name and date equivalent to A.D. 577, as has usually been thought. They could be read as K'ai-huang 7 or A.D. 587. Three figures were dedicated at the time—of Amitābha, Avalokiteśvara and Mahāśthāmaprāpta.
Ht. 105¾" (268.6 cm.)
923.18.13

Sui Dynasty (581-618).
Provenance:
George Crofts Collection.
Reportedly from "Pu Lu Temple, Li Tsuan *(sic),*" P'ing-ting Chou, Shansi province, not far from the Hopei border.

Published:
O. Sirén, "Indian and other Influences in Chinese Sculpture," *Studies in Chinese Art and some Indian Influences* (London: India Society, 1936), p. 30, Pl. IX fig. 36;
O. Sirén, "Chinese Marble Sculptures of the Transition Period," *Bulletin of the Museum of Far Eastern Antiquities,* Stockholm, No. 12 (1940), pp. 479-481, Pl. II a;
L. Sickman and A. Soper, *The Art and Architecture of China* (Baltimore: Penguin, 1956), p. 59, Pl. 45A;
T.A. Heinrich, *Art Treasures in the ROM* (Toronto, 1963), p. 41;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 44 no. 47;
W.K. Ho, "Notes on Chinese Sculpture from Northern Ch'i to Sui" *Archives of Asian Art,* Vol. XXII (1968-69), p. 10 fig. 6.
Cf. O. Sirén, "Chinese Marble Sculptures . . .," pp. 482, 494-495, Pls. III C and VIII C, for an Avalokiteśvara now in the Tokyo National Museum and an Amitābha in the British Museum, both of comparable style and related to A.D. 585 by inscription;
S. Matsubara, *Chinese Buddhist Sculpture* (Tokyo: Yoshikawa kōbunkan, 1961), Pl. 134, p. 242, for the same Tokyo sculpture and a transcription of an inscription on its plinth, stating that a Buddha and two bodhisattvas had been carved in A.D. 585 for the Ch'ung-kuang Temple which was ordered to be restored in 685.

106. **Lion**
Creamy white marble, carved in the round.
Ht. 6-9/16" (16.8 cm.)
933.12.4

Sui-T'ang Dynasty, later 6th-early 7th century.
Provenance:
Bishop W.C. White Collection.
Reportedly from Lo-yang, Honan province.

107. **Altarpiece**
Gilt-bronze, cast in *cire perdue* technique. The whole is a composite of three distinct parts of different origin. The Buddha himself, probably Amitābha, and a 12-petalled lotus socle form one, terminating in a tenon below. The openwork mandorla with a frontal apsarases at its centre top, flanked by two small seated Buddhas, two more flying apsarases to either side, and originally supported by two caryatid figures, is fastened by a pin through the pierced projection between the Buddha's shoulders. The three tiered base bears an inscription on its sides and back, dated to A.D. 582. Base ht. 3⅜" (8.5 cm.), Buddha ht. 6" (15.2 cm.), mandorla ht. 6⅝" (16.8 cm.), assemblage ht. 12-3/7" (31.4 cm.)
958.81

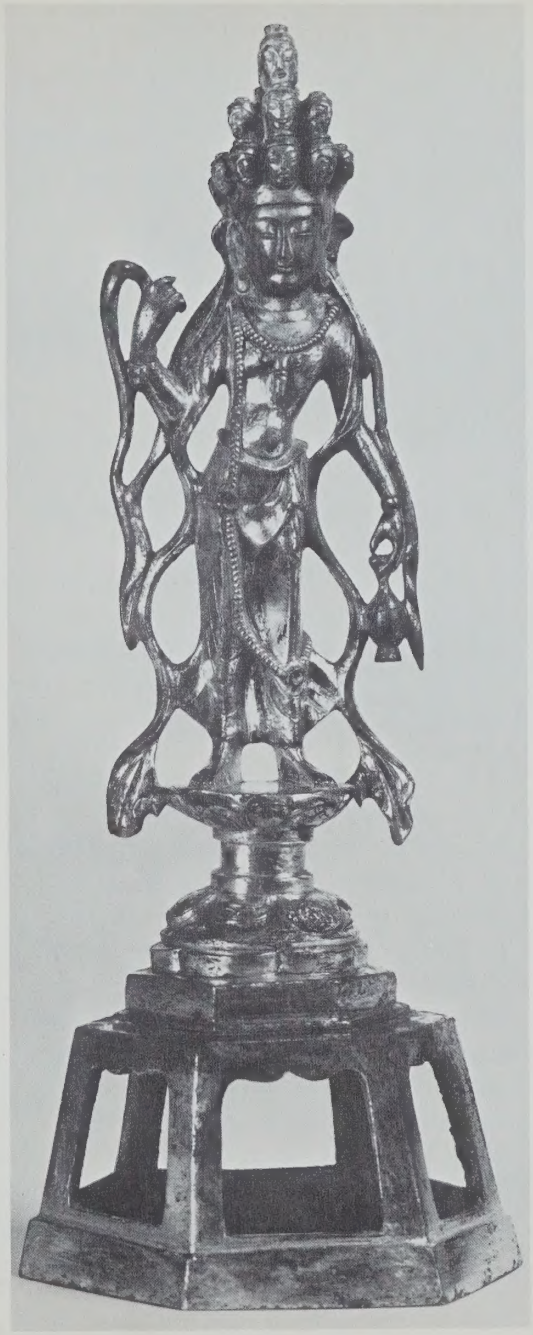
Sui-T'ang Dynasty, late 6th-early 8th century.

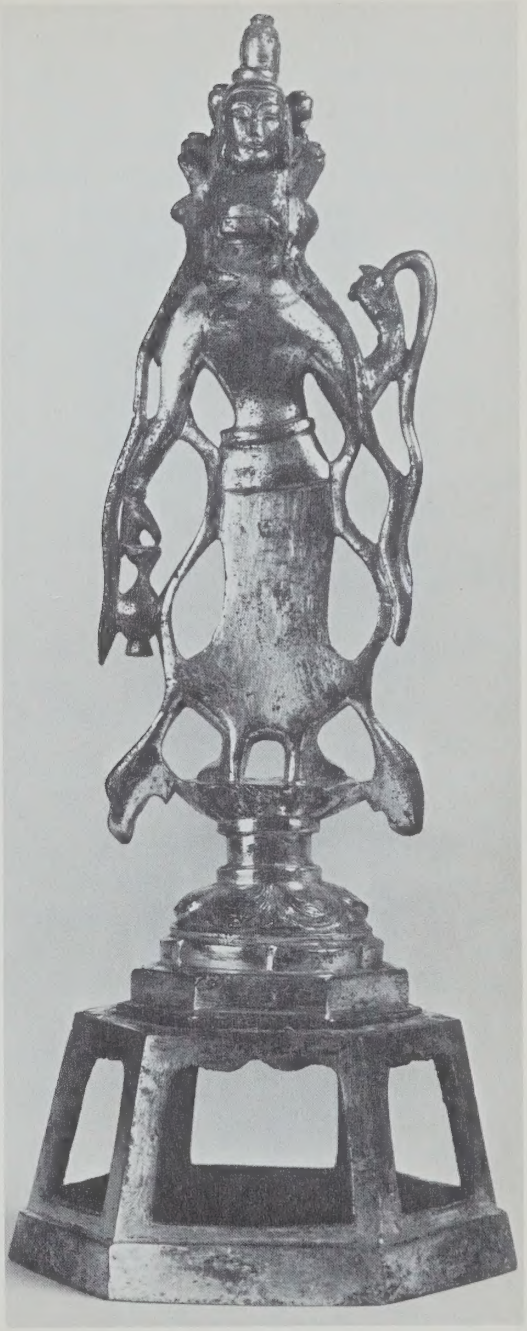
Published:
H. Munsterberg, *Chinese Buddhist Bronzes* (Rutland, Vt: Charles E. Tuttle, 1967), p. 34, Pl. 26;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 46 no. 51.
Cf. S. Matsubara, *Chinese Buddhist Sculpture* (Tokyo: Yoshikawa kōbunkan, 1961), Pl. 168b, p. 249, for a stone stele dated to A.D. 724, from the Pao-ch'ing Temple at Sian, Shensi province, comparable in style to the Buddha;
O. Sirén, *Chinese Sculpture* (London: Ernest Benn, 1925), Pl. 508, for a limestone stele dated to A.D. 664, reportedly from Shansi province, with apsaras of similar form.

108. **Eleven-headed Kuan-Yin**
(Ekādaśamukha Avalokiteśvara)
Gilt-bronze, cast in *cire perdue* technique. The bodhisattva has ten additional smaller heads arranged as a crown; five, three and one in ascending order, with a large one protruding from the back crown. Total ht. 9¼" (23.6 cm.)
970.349

T'ang Dynasty, 7th century.

Published:
S. Mizuno, "The Gilt Bronze Statuettes of Avalokiteśvara with Manifold Faces," *Ars Buddhica,* Vol. 10 (Dec. 1950), p. 89, Pl. 3B;
Chūgoku kodai chokoku ten (Tokyo: Takashimaya, 1959), C31;
S. Lee and W.K. Ho, "A Colossal Eleven-faced Kuan-yin of the T'ang Dynasty," *Artibus Asiae,* Vol. XXII (1959), fig. 4;
S. Matsubara, *Chinese Buddhist Sculpture* (Tokyo: Yoshikawa kōbunkan, 1961), Pl. 165a.





109. **Bodhisattva**
Buff-grey sandstone, carved in high relief. Originally cut from the living rock of a cave wall, the figure was removed and broken just below its knees. It had been the outer standing bodhisattva flanking the central Buddha's proper left in a group of five figures on the north wall of Cave 18 at the T'ien-lung Shan temple complex in Shansi province.
Ht. 29½" (69.85 cm.)
953.127

T'ang Dynasty, first half of 8th century.
Acquired through the Reuben Wells Leonard Bequest.

Published:
Ancient Chinese Bronzes and Buddhist Art (New York: Yamanaka, 1938), p. 58;
"West-East," ROMA *Bulletin,* No. 21 (Oct. 1953), p. 26 no. 109, Pl. 8;
H.E. Fernald, "A Buddhist Stone Sculpture from T'ien Lung Shan," ROMA *Bulletin,* No. 22 (Sept. 1954), pp. 1-3, fig. 1;
T.A. Heinrich, *Art Treasures in the* ROM (Toronto, 1963), p. 41;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 45 no. 48.
Cf. H. Vanderstappen and M. Rhie, "The Sculpture of T'ien Lung Shan," *Artibus Asiae,* Vol. XXVII (1965), pp. 204-206, figs. 63-66, for discussion of the north wall, Cave 18, at T'ien-lung Shan. Heads of the central Buddha and standing bodhisattva proper right are now in the Nedzu Museum, Tokyo. The head of the seated bodhisattva proper left is in the Rijksmuseum voor Volkenkunde, Leiden; that for the seated bodhisattva proper right was formerly in the collection of Yamanaka & Co.

110. **Monk**
White marble, carved in the round; traces of red and blue pigments from original painted surface.
Ht. 66¾" (169.5 cm.)
922.20.95

Northern Sung Dynasty (960-1126).
Provenance:
George Crofts Collection.
Reportedly from a temple at Yang-ku (*sic,* probably Yang-kao near Ta-t'ung) Hsien, Shansi province.

Published:
T.A. Heinrich, *Art Treasures in the* ROM (Toronto, 1963), p. 54;
Man and His World, International Fine Arts Exhibition Catalogue, Expo 67, Montreal, p. 20 no. 10.
Cf. *Shensi-sheng po-wu-kuan shih-k'e hsüan-chi* (Peking: Wen-wu, 1957), p. 52 no. 49, for a headless figure of similar iconographic type;
Shansi shih-tiao i-shu (Peking: Ch'ao-hua mei-shu, 1962), no. 55, for another related headless figure showing the prevalence of this type in the Shansi-Shensi area;
R. Torii, *Culture of Liao Dynasty from Viewpoint of Archaeology* (Tokyo: Tōhō-bunka gakuin, 1936), Vol. I Pl. 41, Vol. II Pls. 152-153, Vol. III Pls. 246-249, for relief sculptures with comparable drapery stylizations from the Liao Dynasty imperial mausoleum complex of the first half of the 11th century, near Baling, eastern Mongolia.

111. **Lohan (Arhat)**
Earthenware; reddish-buff clay layer over coarser greyish clay core; body supported by grid-like rods of iron armature, arms by bundles of rush left as ash after firing; glazed in amber, green and yellow. His head is similar in material and technique to the body but appears different, its glaze being discoloured probably through water staining. He wears standard Chinese monastic garments except for one unusual feature, a head-cloth with end ties, tucked into the back collar and hanging to about the centre of his back. Ht. 49¾" (126.4 cm.)
914.4.1

Liao Dynasty, 12th century.
Gift of Mrs. H.D. Warren.
Reportedly found with a group of lohan in caves at I-chou, south of Peking, Hopei province. Others of the same find may be seen in the Museum of Fine Arts, Boston: Nelson Gallery-Atkins Museum, Kansas City; Metropolitan Museum, New York; University of Pennsylvania Museum, Philadelphia; and the British Museum, London.

Published:
T.A. Heinrich, *Art Treasures in the* ROM (Toronto, 1963), p. 55;
M. Wolf, "The Lohans from I-chou," *Oriental Art,* Vol. XV no. 1 (Spring 1969), p. 52, fig. 6;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 63 no. 76.

112. **Kuan-Yin and Ta-Shih-Chih** (Avalokiteśvara and Mahāsthāmaprāpta): Wood, multiple blocks carved and combined to form figures in the round; surfaces painted in polychrome and gilded many times. A rectangular block insert, removed from the Kuan-yin's lower back, revealed an inscription written with brush and ink. According to this record, the image was dedicated in A.D. 1195 at Hung-tung Hsien, P'ing-yang Fu (now Lin-fen Hsien, Shansi province). Hts. 6'3" (190.5 cm.), 6'1" (189 cm.)
922.4.6-.7

Chin Dynasty, 12th century.
Provenance:
George Crofts Collection.

Published:
O. Sirén, "Studien zur chinesischen plastik der post Tangzeit," *Ostasiatische Zeitschrift,* n.f. 4:1-2 (1927), pp. 1-20;
L. Bachhofer, "Two Chinese Wooden Statues," *Burlington Magazine,* Vol. 73 no. 427 (Oct. 1938), pp. 142-145;
W.C. White, *Chinese Temple Frescoes* (Toronto: Univ. Press, 1940), pp. 61-68, fig. 8;
S. Matsubara, "On the Genealogy of Chinese Sculpture in the Sung and Yüan Period . . . ," *Kokka,* No. 833 (Aug. 1961), fig. 4;
S. Tanabe, "Chinese Wood Statues Existing in America and Canada . . . ," *Museum,* No. 205 (April 1968), figs. 1-3;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 61 no. 75.

113. **Head of Deity**
Iron, cast sculpture. This Tantric or esoteric Buddhist form shows the deity's main face flanked by two smaller emanations of his powers. Ht. 13" (32.8 cm.)
918.12.1

Chin-Yüan Dynasty, 12th-13th century.
Provenance:
George Crofts Collection.
Gift of Mr. D.A. Dunlap.
Cf. Huang Yung-ch'üan, *Hang-chou Yüan-tai shih-k'u i-shu* (Peking: Chung-kuo ku-tai i-shu, 1958), Pl. 42, for a three-headed eight-armed Ushṇīshavijayā in Niche 52 at Fei-lai Feng in Hang-chou, Chechiang province, probably of the late 13th century;
A. Getty, *The Gods of Northern Buddhism* (Oxford: Clarendon, 1928), p. 135, for a description of the iconography of this deification of the Buddha's cranial protruberance.

114. **To-Wen** (Kubera or Vaiśravaṇa, Guardian of the North)
Limestone, carved in high relief. His left arm originally supported a stūpa, now effaced. A second attribute, banner or lance, should be held in his right hand which is here simply clenched. Two nude figures beneath his feet symbolize demons. Ht. 29¾" (75.5 cm.), w. 27" (68.6 cm.)
921.21.253

Yüan Dynasty, 14th century.
Provenance:
George Crofts Collection.
Reportedly from "She Kou Sze" (*sic*), a mountain temple in Honan province.

Published:
W.C. White, *Chinese Temple Frescoes* (Toronto: Univ. Press, 1940), fig. 28.
Cf. O. Sirén, *Chinese Sculpture* (London: Ernest Benn, 1925), Pl. 565, for two limestone reliefs of comparable size and format, the second of which is now in the Freer Gallery of Art, Washington, D.C., showing processions of bodhisattvas and musicians, supposedly from Shantung province but sometimes thought to be of the same sculptural complex as the To-wen;
Huan Yung-ch'üan, *Hang-chou Yüan-tai shih-k'u i-shu* (Peking: Chung-kuo ku-tien i-shu, 1958), Pl. 58, for a Mahākāla dated by inscription to A.D. 1322 and with similar facial stylizations, from the Pao-ch'eng Temple of Wu Shan near Hang-chou, Chechiang province.

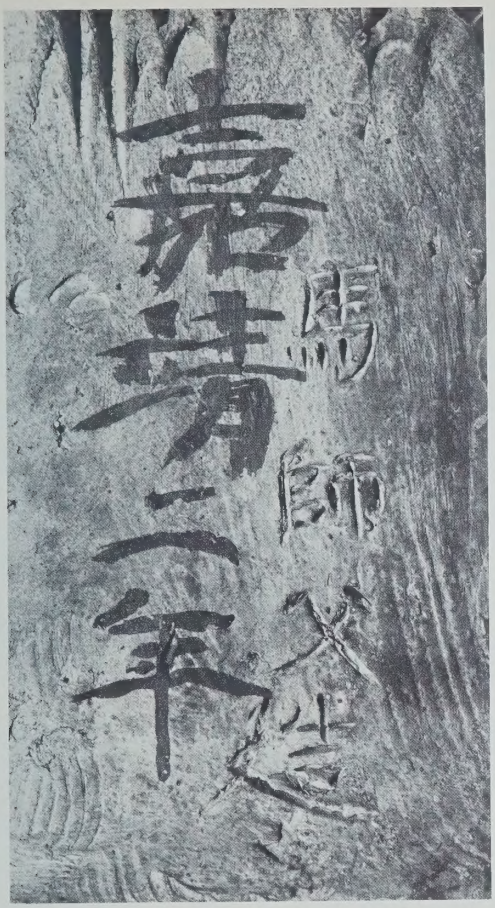
115. **Head of Pi-Hsia Yüan-Chün** (daughter of the Spirit of Mount T'ai)
Limestone, carved in the round. Her crown is surmounted by a dove.
Ht. 15¼" (38.5 cm.)
921.31.24

Ming Dynasty, 15th century.
Provenance:
George Crofts Collection.
Gift of Mr. D.A. Dunlap.
Cf. O. Sirén, *Chinese Sculpture* (London: Ernest Benn, 1925), Pl. 563B, for a very similar head, reportedly from Shantung province; *Pei-ching Fa-hai Ssu Ming-tai pi-hua* (Peking: Chung-kuo ku-tien i-shu, 1958), Pls. 26, 31-33, for comparable stylizations of eyes and mouths in wall-paintings at the temple of Fa-hai, built and decorated from 1439 to 1444 in the western suburbs of Peking.

116. **Yen-Lo Wang** (Yama, Prèsident of the Fifth Court of Hades)
Stoneware, buff body glazed in amber, green and yellow. A signature incised in the clay before firing, to the rear of the base, reads "Made by Mr. Ma." An ink inscription added after firing bears the reign and year date equivalent to A.D. 1524. Ht. 33" (83.8 cm.), w. 28" (71.1 cm.)
923.6.3

Ming Dynasty, 16th century.
Provenance:
George Crofts Collection.
Reportedly from Lu-an Fu, Shansi province.

Published:
The Arts of the Ming Dynasty (Detroit: Institute of Arts, 1952), no. 212;
T.A. Heinrich, *Art Treasures in the ROM* (Toronto, 1963), pp. 62-63;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 57 no. 68.


嘉靖二年

117. **Tomb Tiles**
Earthenware cast in two-part moulds with hollow interior; grey body of well-fired fine clay; main surfaces decorated with pictorial compositions made up of several repeated stamped motifs. Scene of a hunt; a horse and rider pursuing a tiger, four repetitions of a phoenix. Ht. 18" (45.7 cm.), l. 44" (106.7 cm.)
931.13.128

Scene of attendant-figures in a landscape; five figures of which one is a repetition, three repetitions of a tree, two goose in flight designs of which one is repeated four and the other five times, five repetitions of a standing crane, and a single hound-dog. Ht. 21" (53.3 cm.), l. 63" (160.1 cm.).
931.13.137

Former Han Dynasty, 1st century B.C.
Provenance:
Bishop W.C. White Collection.
Reportedly from Mang-shan, north of Lo-yang, Honan province.

Published:
W.C. White, *Tomb Tile Pictures of Ancient China* (Toronto: Univ. Press, 1939), Pls. 17 & 34.

Painting

Chinese pictorial art has been better understood and admired in the West since the Second World War. This phenomenon is largely due to the dramatic changes effected in European and American painting during the fourth and fifth decades of the 20th century, and perhaps also to greater familiarity with non-western modes of perception brought about by current ease of travel.

Painting in the Chinese collections is strongest in figural works, whether portraits (see Nos. 121 & 123) or genre representations (see No. 124) executed by Ming and Ch'ing Dynasty professional painters, mainly of the Chechiang and Fukien schools. These interested Westerners for their ethnographic data, probably more than for aesthetic values. Nevertheless, these are unjustly neglected categories of Chinese painting and deserve consideration as the form of art most readily available to the Chinese public.

Outstanding examples of both figural and religious painting are the Museum's large Buddhist wall-painting of the late 13th century and two even larger Taoist wall-paintings of about the same period (see No. 118).

We are now attempting to increase our collections in the realm of Chinese painting most appreciated in China; that is, landscapes. Sung Dynasty, and probably even Yüan Dynasty landscape works, especially by the famous literati or scholarly painters, are now beyond our reach. Ming and Ch'ing Dynasty examples are still possible to find and our recent acquisitions have included a number of these.

Hsio-Yen Shih

118. **Homage to the First Principle**
Wall paintings; ink and water-soluble pigments applied over brush underdrawing; the wall base of rough mud mortar, covered with layer of finer clay and top coat of lime for painting ground. The two processional compositions originally, probably, stood on the east and west walls of a Taoist temple structure, with the main wall on the north. Ht. 10'5" (3 m. 6.5 cm.) and 10'4" (3 m. 4 cm.); w. 34'1" (10 m. 42.1 cm.) and 33'6½" (10 m. 25.4 cm.)
933.6.2-.3

Yüan Dynasty, later 13th-early 14th century.
Gift of the Flavelle Foundation in memory of Sir Joseph Flavelle.
Reportedly from southern Shansi province.

Published:
W.C. White, *Chinese Temple Frescoes* (Toronto: Univ. Press, 1940), pp. 164-226;
H.E. Fernald, "Chinese Frescoes from the ROM," *ROMA Bulletin*, Nos. 13-14 (Dec. 1945, Jan. 1946);
A. Giuganino, *La Pittura Cinese* (Rome: Istituto poligrafico dello stato, 1959), Pls. 274-5;
T.A. Heinrich, *Art Treasures in the ROM* (Toronto, 1963), pp. 60-61;
The Bishop White Gallery (Toronto: ROM, 1969), pp. 4-8.
Cf. *Yung-lo Kung pi-hua hsüan-chi* (Peking: Wen-wu, 1958), for wall paintings in a closely related style from a large temple complex near Jui-ch'eng, Shansi province;
Ch'in Ling-yün, *Chung-kuo pi-hua i-shu* (Peking: Chung-kuo ku-tien i-shu 1960), pp. 65-67, where these wall paintings are identified as from Lin-fen Hsien in southern Shansi;
Wen Wu, 1963 no. 8, p. 19 ff., for discussion of the iconographical complex of the Yung-lo Kung, which was rebuilt after a fire in A.D. 1262 and must have been completed before an inscription of A.D. 1325 on one of its walls.

119. **Landscape**
Circular fan mounted as hanging scroll, painted in ink on silk. Two unidentified seals at centre right—"Ch'ing-chün yüan" and "P'ing-ch'iao shih-pao." Ht. 9¾" (24.7 cm.), w. 10" (25.4 cm.)
920.21.33

Ming Dynasty, 15th century.
Provenance:
George Crofts Collection.
Cf. Tokyo Kokuritsu bi jutsukan, *Sōgen no kaiga* (Tokyo: Benrido, 1962), No. 103, for a small ink on silk painting of uncertain date but with stylistic similarities;
O. Sirén, *Chinese Painting* (New York: Ronald, 1958), Vol. VI, Pl. 28, for a work in the same format and comparable style by Chao Yung (1289-?);
Chinese Art under the Mongols (Cleveland: Museum of Art, 1968), No. 215, for another example by Lo Chih-ch'uan (14th century).

120. **Scholar in Summer Landscape** by T'ang Yin (1470-1523)
Hanging scroll, painted in ink and slight colour on silk-satin. A 7-character 4-line poem and dedication are inscribed at the upper right—
"Rushing mountain streams and far-reaching road.
I cross the wilderness bridge in lonely wandering;
A forest of green trees in slanting rays,
Guess who traces these fluttering shadows.
T'ang Yin of Wu-yang painted this for Ch'eng-ch'i, Mr. Sung."
Three seals of the painter follow—cf. V. Contag and C.C. Wang, *Maler-und Sammler-Stempel aus der Ming-und Ch'ing-Zeit* (Shanghai: Commercial, 1940), p. 227, nos. 10, 11 and 15.
Ht. 53½" (135.9 cm.), w. 21⅜" (54.3 cm.)
957.19

Ming Dynasty, first quarter of 16th century.
Provenance:
Hsiang Yüan-pien (1525-1590)—cf. Contag and Wang, *op. cit.*, pp. 610-612, nos. 9, 10, 25, 32, 59, 61 and 66, 8 seals total;
Weng Sung-nien (1647-1728)—"Sung-nien tsu-shang" and "Wu-lin Weng-shih shu-hua chi", 2 seals;
Wang Lan-sheng (1679-1737)—"T'an-chai shu-hua", 1 seal;
Li Tsung-wan (1705-1759)—*Ibid.*, p. 622, nos. 9, 12, 15, 21 and 23, 5 seals;
Ch'in T'ung-li (20th century)—"T'ung-li chen-tsang", 1 seal;
Wang Chi-ch'ien (20th century)—"Ts'eng-tsang Wang Chi-ch'ien ch'u," 1 seal;
also 3 unidentified seals—"Tung-lin ch'ing-yin", "Fu-p'ing ssu-yin" and "Ch'ung-yin-an chu"; and 2 indecipherable ones.

Published:
H.C. Tseng, *Loan Exhibition of Chinese Paintings* (Toronto: ROM, 1956), No. 18;
H. Trubner, "A Painting by T'ang Yin," *ROM Annual*, 1959, pp. 46-49;
1000 Jahre chinesische Malerei (Munich: Haus der Kunst, 1960), p. 82 no. 46;
S.E. Lee, *Chinese Landscape Painting*, 2nd ed. rev. (Cleveland: Museum of Art, 1962), p. 64 no. 49;
T.A. Heinrich, *Art Treasures in the ROM* (Toronto, 1963), p. 64;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 21 no. 10.

山氣沈沈路遠迷烟帳閒
行過野橋綠樹一林斜
日裏飄巾影倩誰
描吳楊唐寅為
成弘宋君畫

121. **Portrait**
Hanging scroll, painted in ink and colours on coarse silk. An inscription at its upper right identifies the subject—"An image of Mr. Yang, posthumous name Mao-lin, District Examination Graduate of the Ming." Ht. 64" (162.6 cm.), w. 14¼" (106 cm.)
921.1.150

Ming Dynasty, 16th century.
Provenance:
George Crofts Collection.
Compare the carved *ju-i* scroll ornament on its horseshoe-armchair ends and footstool with a *guri* lacquer tray of the mid-16th century (see No. 137); and the stylized cloud pattern on the young man's blue damask robe with such designs on porcelains decorated in underglaze blue, of the Chia-ching through Wan-li periods (1522-1619).

122. **Lotus** by Chou Ch'üan (18th century)
Hanging scroll, painted in ink on paper. An inscription at the upper left gives a poem and the painter's signature—
"Dried lotus stalks hem the autumn pond,
A border of beauties preening within its mirror;
Clouds flying in their red abode, the birds rejoice together;
No need to seek elsewhere for the Hsiao and Hsiang.
Described in the ninth month of autumn, 1727, by Chü-heng, Chou Ch'üan."
Two seals of the painter follow—"Chou Ch'üan ssu-yin" and "Chü-heng." Two seals of an unidentified collector appear at the lower right—"Huang-kang I-chuang Wang-shih chen-tsang" and "Fa-i chih tsang." Ht. 97⅜" (245.8 cm.), w. 34⅛" (86.4 cm.).
971.128

Ch'ing Dynasty, Yung-cheng period, 1727.

明邑庠生楊公諱茂林神像

123. **Portrait**
Hanging scroll, painted in ink and colours on paper. Two eulogies of its subject, in Chinese on the right and Manchu on the left, are inscribed on a separate piece of paper and mounted above the painting proper. These are dated to A.D. 1760 and were presented to the Emperor Kao-tsung by three officials, Liu T'ung-hsün (1700-1773), Liu Lun (1711-1773) and Yü Min-chung (1714-1780). Tan-pa-pa-t'u-lu-na-mu-ch'a-erh, Imperial Bodyguard of the Second Class, was honoured for his victory in a skirmish with Muslim rebels. Ht. with inscription 73-7/16" (186.5 cm.), w. 37⅜" (95 cm.)
923x56.8

Ch'ing Dynasty, Ch'ien-lung period, 1760.

124. **The Scribe** by Kai Ch'i (1774-1829)
Hanging scroll, painted in ink and slight colour on silk. An inscription on the upper right gives the painter's signature—*"The seventh month of autumn, 1827, in imitation of Yüan artists' brushwork, by Ch'i-hsiang, Kai Ch'i."* Two seals of the painter follow. Ht. 30⅛" (76.3 cm.), w. 16⅜" (41.4 cm.)
921.21.22

Ch'ing Dynasty, Tao-kuang period, 1827.
Provenance:
George Crofts Collection.

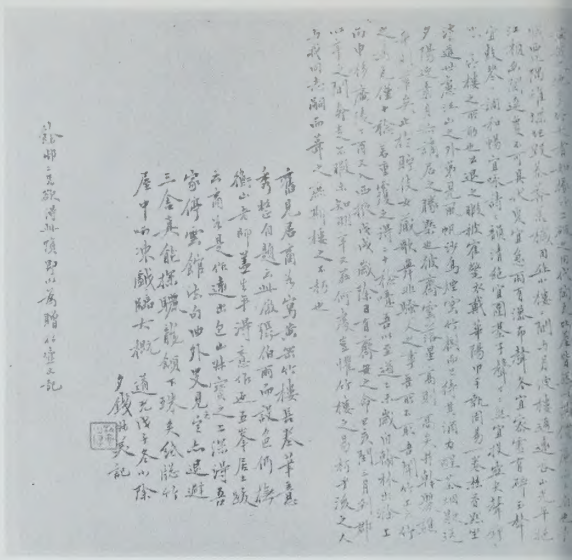
二等侍衛丹巴
巴圖魯那木查
爾

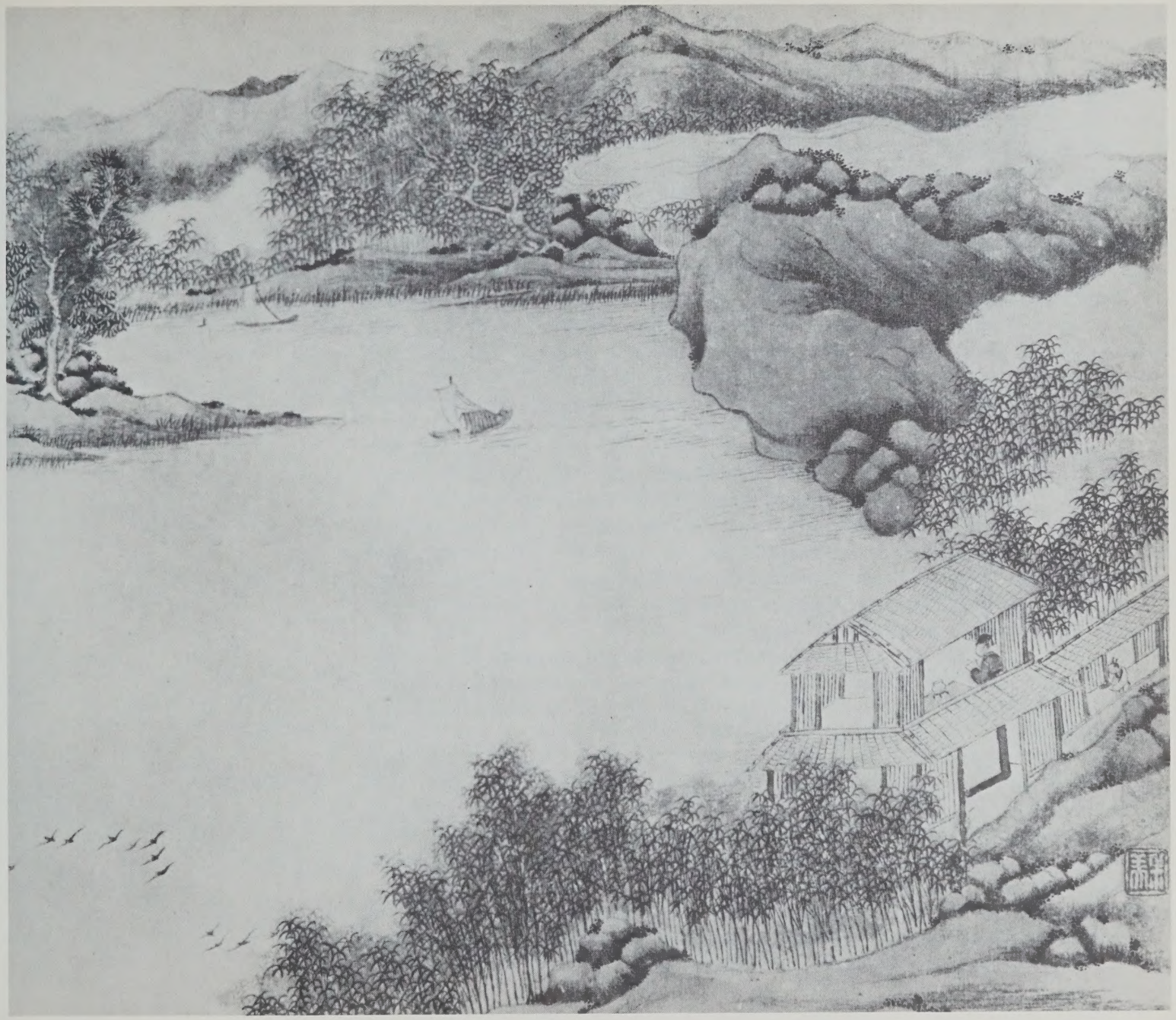
于思棄甲誰當一
隊徑率百人攻其
腹背手取囬磴回
膽盡寒錢繡糢糊
橫捎左鞍

125. **"Bamboo House at the Yellow Gorge"** by Ch'ien Tu (1763-1844)
Two album leaves mounted on a single hanging scroll, painted in ink and slight colour on paper. The painting has its artist's seal at the lower right—cf. V. Contag and C.C. Wang, *Maler-und Sammler-Stempel aus der Ming-und Ch'ing-Zeit* (Shanghai: Commercial, 1940), p. 464, no. 13. The inscription copies a record by Chü Chieh, a follower of Wen Cheng-ming (1470-1559), who eulogized his place of enforced retirement as a demoted official in 1599. Chü also painted a long handscroll of his retreat in the countryside of Hupei province. Remembering and admiring this earlier work, Ch'ien imitated it in his own country place, just before New Year in 1828. Another seal is impressed towards the close of his inscription—cf. *Ibid,* p. 464, no. 21. Ht. of painting 9¼" (23.5 cm.), w. of painting 10½" (26.6 cm.)
969.15.1

Ch'ing Dynasty, Tao-kuang period, 1828.
Provenance:
Tomioka Tessai Collection.

Published:
O. Sirén, *A History of Later Chinese Painting* (London: Medici Society, 1938), Vol. II, p. 242;
T. Naito, *Shina kaigashi* (Tokyo: Kōbundo, 1938), opposite p. 176;
S.E. Lee, *Chinese Landscape Painting,* 2nd ed. rev. (Cleveland: Museum of Art, 1962), p. 133 no. 108.





Jade

The ROM's collection of Chinese jade numbers about one thousand pieces, of the widest possible range and variety. As Currelly put it (*I Brought the Ages Home*; Toronto: Ryerson, 1956), "(George) Crofts got very little that was B.C. and (Bishop William C.) White very little that was A.D., so that now both periods are well represented in the Museum." A third important group of jades was given by Dr. James M. Menzies. In it are fine, whole, generally archaic specimens, and numerous fragments of value for their reported provenance or for technical study and mineralogical testing by X-ray diffraction and other kinds of analysis.

Toronto is strongest in the jades of the Eastern Chou Dynasty. The number of disks, pendants, and beads with the spiral pattern alone, for example, allows close stylistic analysis of a pattern which was almost diagnostic for the period (see No. 127). Also numerous are the larger and more spectacular jades of the last of Ch'ing Dynasty—vessels, imperial seals, sculpture, etc. The number of pieces in the ROM from that time between the Han and Ch'ing Dynasties, called the "dark millennium" for jade studies due to the paucity of archaeological evidence from datable tombs, has only recently been noted (Nos.130 and131).

Of the various types of jade, ritual jades (*pi* disks, *tsung* prisms, *kuei* and *chang* sceptres, etc.) are well represented. Mostly of this type and including both archaic and archaistic examples, are the ten or so jades purchased by Bishop White from the collection of the great early jade scholar, Wu Ta-ch'eng (1835-1902). In the weapons and tools category are numerous axes and *ko* halberds (see No. 126) ranging in size from amuletic miniatures of less than one inch to a blade (originally) about 16 inches long. Personal ornaments are best represented by the Chin-ts'un jades acquired by Bishop White near the find spot, "Old Loyang" in Honan. There is a (Crofts) group of nearly one hundred rectangular plaques of jade and jade-like stones, whose use can only now be realistically estimated, due to the recent discovery of the jade-encased Prince and his Consort of the Western Han Dynasty in an undisturbed cliff tomb at Man-ch'eng in Hopei Province. Sculpture includes smaller and large examples from the first to last dynasties; the most important or best known example in the ROM, the black water-buffalo (No. 129), being updated here from the traditional Shang to a Han Dynasty date. The lotus cup (No. 134) is one of the finer and early examples of that branch of sculpture represented by the carving of jade vessels, which was done in ceramic and archaistic as well as naturalistic forms.

"Chinese jade" in the strict sense does not, so far as is known, exist, for neither nephrite nor jadeite has yet been quarried within the confines of China proper. The term is the result, rather, of millennia of arduous importation, love and work resulting in a supreme mystery of form and technique.

Doris Dohrenwend

126. **Dagger-axe** *(ko)* **Blade**
Jade; ivory coloured, with gold and brown staining; traces of calcification; rejoined blade translucent only at thinnest edges; cylindrical perforation. Traces of earth and red pigment. L. 12⅞" (32.6 cm.)
934.17.119

Shang Dynasty, Anyang period (*c.* 1300-1028 B.C.).
Provenance:
Bishop W.C. White Collection.
Reportedly discovered near Ta-ssu-k'ung-ts'un, An-yang, Honan province, with bronzes, etc. from the "Elephant Tomb" group.

Published:
W.C. White, *Bronze Culture of Ancient China* (Toronto: Univ. Press, 1956), p. 53, Pl. XVII :A;
D. Dohrenwend, *Chinese Jades in the ROM* (Toronto, 1971), p. 46 right.

127. **Dragon Pendant**
Jade; faintly translucent yellow-green and brown, one face almost completely brown with traces of calcification. Body carved on both sides with spiral, "C" and "S" forms in strong relief; jaws lined with finely striated bands. L. 5" (12.7 cm.)
931.13.16

Eastern Chou Dynasty, *c.* 5th century B.C.
Provenance:
Bishop W.C. White Collection.
Reportedly from Chin-ts'un, Honan province.

Published:
W.C. White, *Tombs of Old Loyang* (Shanghai: Kelly & Walsh, 1934), Pl. LXXVI, no. 313B;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 31 no. 28;
D. Dohrenwend, *Chinese Jades in the* ROM (Toronto, 1971), p. 7.
Cf. A. Salmony, *Carved Jades of Ancient China* (Berkeley: Gillick, 1938), Pl. XLII:4.

128. **Water Buffalo**
Stone; nearly black with white veins and gold staining, polished to glassy surface. Crouching animal carved from large pebble in full round; haunches summarily indicated by broadly bevelled cutting; eyes and nostrils of roughly drilled circles; mouth an incised line. L. 7" (17.7 cm.)
940.103.1

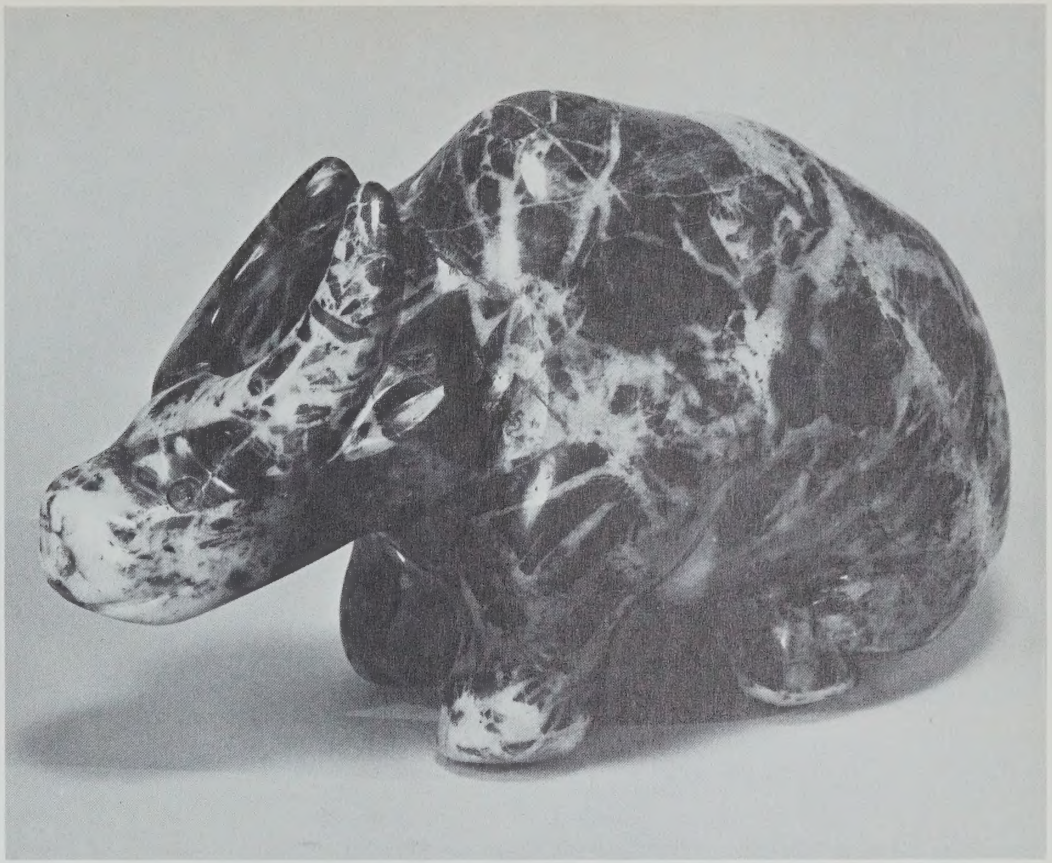
Han Dynasty (206 B.C. - A.D. 220).
Provenance:
Bishop W.C. White Collection. Reportedly from Anyang, Honan province.

Published:
A. Salmony, *Carved Jades of Ancient China* (Berkeley: Gillick, 1938), Pl. IV;
S. Umehara, *Shina kōgyoku zuroku* (Kyoto: Kuwana bunseido, 1955), Pl. LXV;
Na Chih-liang, *Yü-ch'i t'ung-shih,* vol. II (Taipei: K'ai-fa, 1970), p. 302, Pl. 24;
D. Dohrenwend, *Chinese Jades in the ROM* (Toronto, 1971), p. 90.
Cf. *K'ao-ku t'ung-hsün,* 1957 no. 4, Pl. 11:3, small animal sculptures of similar character excavated from a Western Han tomb at Ch'ang-sha, Hunan province.

129. **Crouched Feline Pendant**
Jade; mottled green, brown, gold and cream; translucent only at thinnest edges of thick, uneven slice of stone. Incised surfaces lightly rounded, with slightly concave border band; open ring-claw; small, conical perforation. Reverse similarly decorated.
L. 2-3/16" (5.6 cm.)
931.13.18

Late Eastern Chou Dynasty, 5th-3rd century B.C.
Provenance:
Bishop W.C. White Collection. Reportedly from Chin-ts'un, Honan province.

Published:
W.C. White, *Tombs of Old Loyang* (Shangai: Kelly & Walsh, 1934), Pl. CXXVII, no. 315a;
H. Hansford, *Chinese Carved Jades* (London: Faber, 1968), Pl. 37a;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 32 no. 30;
D. Dohrenwend, *Chinese Jades in the ROM* (Toronto, 1971), p. 80.
Cf. *K'ao-ku hsüeh-pao,* No. 23 (1959), Pl. 13:13, a bronze weapon shaft cap of related style excavated at Ch'ang-sha, Hunan province.



130. **Headpiece, Girdle Pendant Set**
Jade; translucent white plaque; three neat cylindrical perforations, slightly concave border band. Mythical stag and plant in very low relief; stylized clouds incised. Traces of earth.
L. 3-7/16" (8.7 cm.)
927.19.150

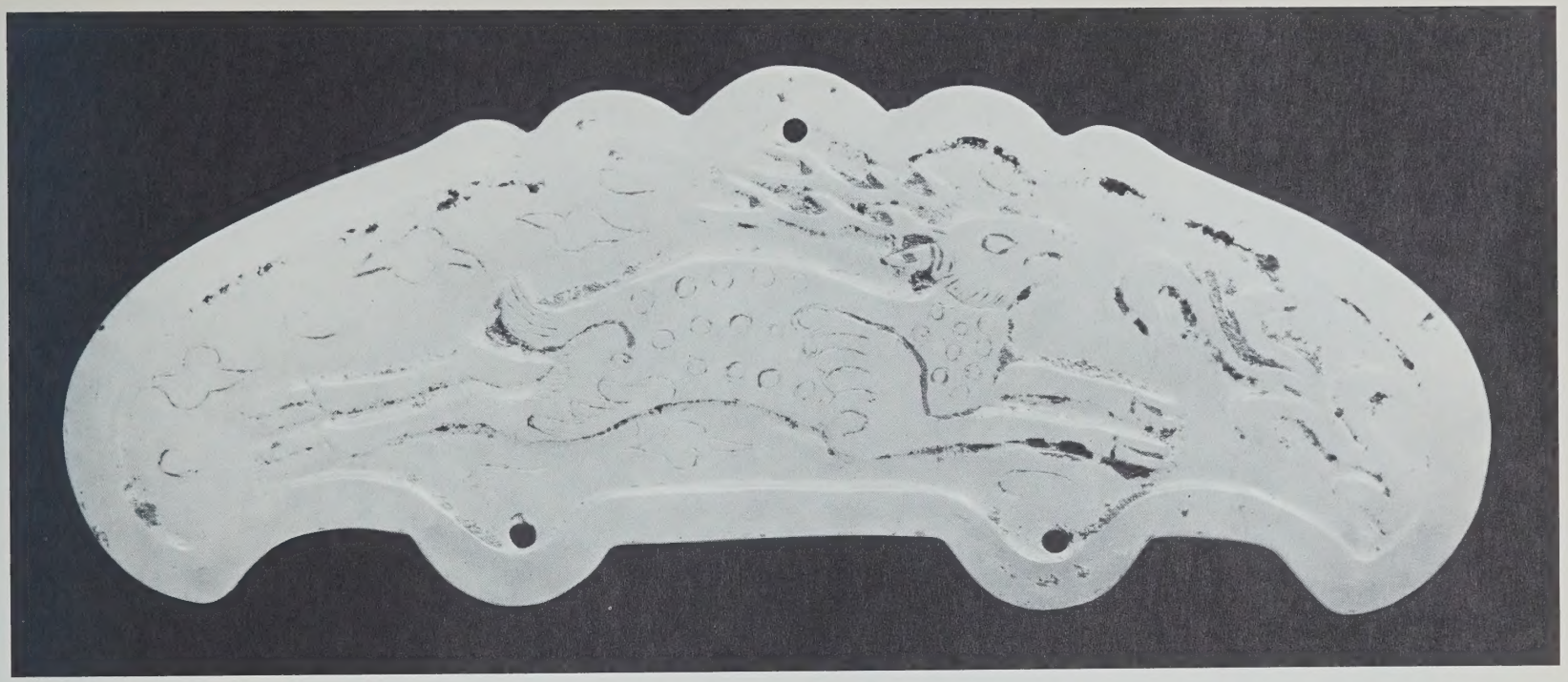
Six Dynasties period, 6th century.
Provenance:
Bishop W.C. White Collection.

Published:
D. Dohrenwend, *Chinese Jades in the* ROM (Toronto, 1971), p. 100.
Cf. *K'ao-ku,* 1962 no. 4, p. 195 fig. 4:1, for jade pendant plaques from a 5th or 6th century tomb in Kiangsi province.

131. **Comb Top**
Jade; translucent white; thin with convex, concave and engraved designs on both faces. Lotus leaf on reverse supports a pair of finely cross-hatched fish. Traces of earth. L. 3⅛" (7.9 cm.)
927.19.149

Sung Dynasty (960-1279).
Provenance:
Bishop W.C. White Collection.

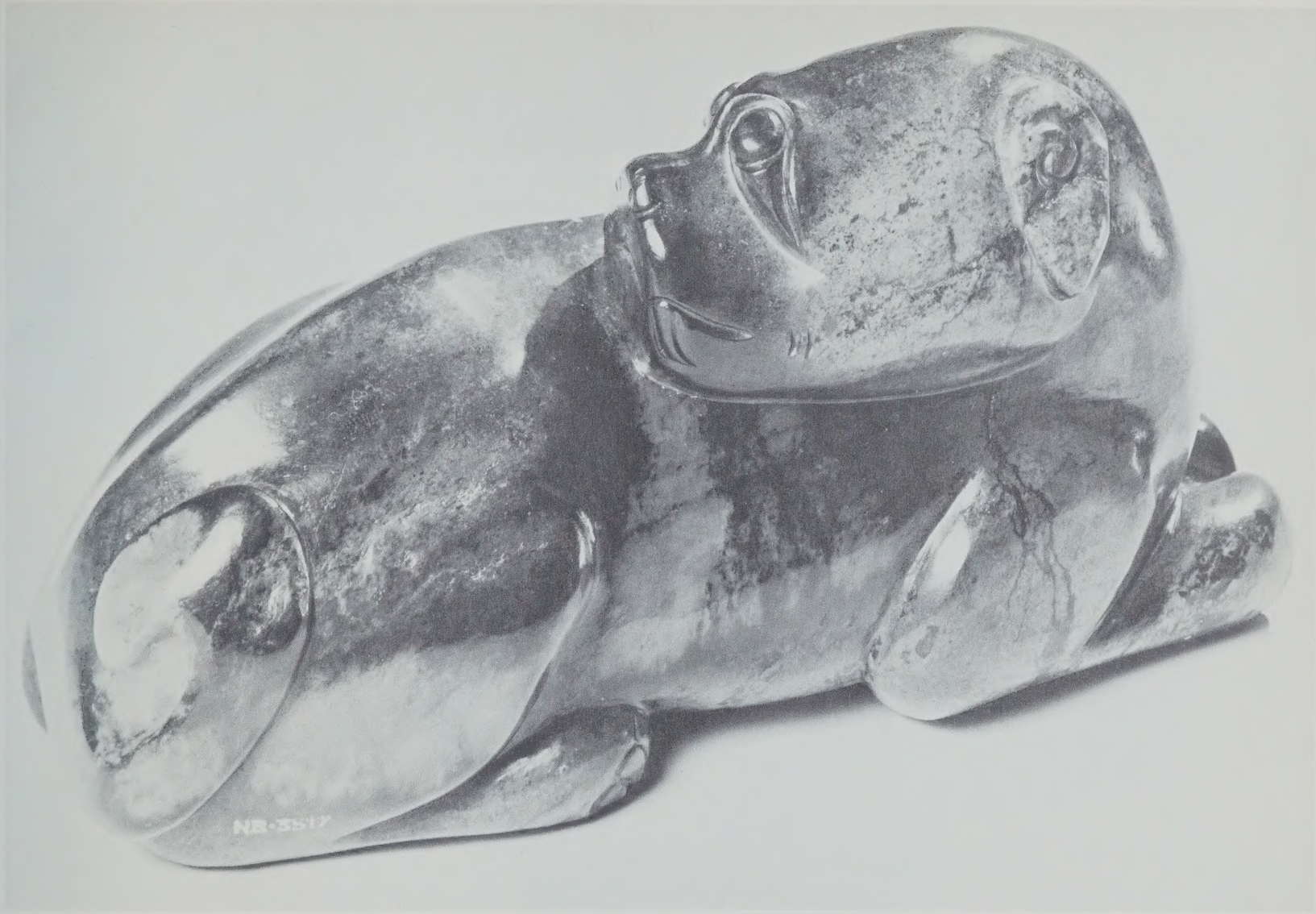
Published:
D. Dohrenwend, *Chinese Jades in the* ROM (Toronto, 1971), p. 106.
Cf. *K'ao-ku t'ung-hsün,* 1955 no. 6, p. 62 fig. 4, for a Sung bronze mirror with a similar design.



132. **Hound**
Stone; blackish surface with translucent and opaque, deep blue-green areas, especially on proper right side, head and under-belly. Large pebble sculpture of recumbent animal in full round. L. 7¼" (18.4 cm.)
918.21.900

Yüan-Ming Dynasty, 13th-15th century.
Provenance:
George Crofts Collection.

Published:
D. Dohrenwend, *Chinese Jades in the ROM* (Toronto, 1971), p. 114.
Cf. B. Laufer, *Jade: A Study in Chinese Archaeology and Religion* (Chicago: Field Museum, 1912), Pl. XXXII:3, for a less fine carving of a similar hound in rock crystal.


NB·3517

133. **Fu Dog**
Jade; semi-translucent grey with grey-to-black veins and occasional amber tinge or vein, low but fine polish. Large, square-jawed head shows brow and beard curls, teeth and tongue; facetted claws; tripartite tail in finely striated relief on animal's left flank; three breast folds. L. 6" (15.2 cm.)
918.21.683

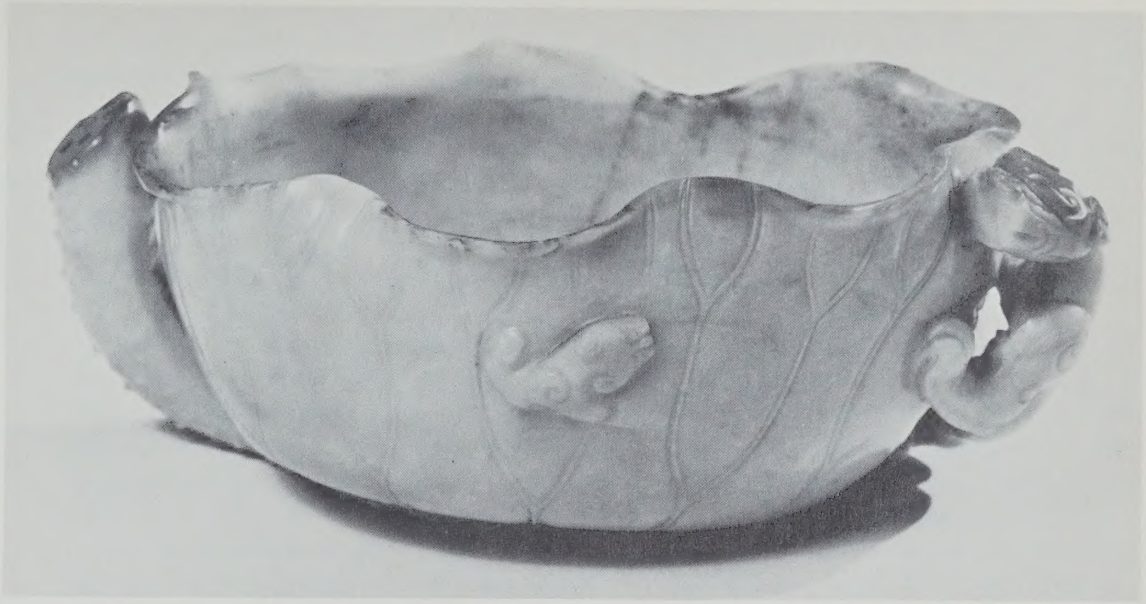
Ming Dynasty (1368-1644).
Provenance:
George Crofts Collection.

Published:
D. Dohrenwend, *Chinese Jades in the ROM* (Toronto, 1971), p. 112.

134. **Lotus Cup**
Jade; oyster-white, tinged with gold and grey; amber shadow about wavy rim (refinished at one point); semi-translucent where thinnest. Ht. 2" (5.1 cm.), l. 5¼" (13.3 cm.)
927.19.211

Ming Dynasty (1368-1644).
Provenance:
Bishop W.C. White Collection.

Published:
D. Dohrenwend, *Chinese Jades in the ROM* (Toronto, 1971), p. 116.
Cf. *Wen Wu*, 1964 no. 12, p. 58 fig. 17, an earlier cup, also with plastic detail (leaf) on underside, from a Yüan Dynasty tomb in Kiangsu province.



Lacquer

Probably of Chinese origin and known as early as Shang times at Anyang, the art of preserving and decorating wood and other surfaces with lacquer was perfected in the Warring States period. Intricately carved lacquer (see No. 136) or lacquered wood is known at least from Warring States times. Fragments of plain and painted lacquer from this early period on wood, pottery and hemp bases can be studied at the ROM. Shell-inlaid black lacquer, exquisite in the 17th century *laque burgautée* box (No. 138), is known from China as early as the 8th century B.C. The *"guri"* or *hsi-p'i* style of carving represented by the rectangular tray (No. 137) now appears based upon a Sung and Yüan Dynasty tradition of hammered metalwork.

The collection is richest, however, in carved red lacquers (see No. 135) of the 17th through 19th centuries, which display the greatest technical virtuosity and surface richness. These pieces range in size from writing brushes to very large rectangular and flattened spherical boxes. They include jade-inlaid discoidal palace table screens and a poetry cabinet from the Ch'ien-lung reign (1736-1795), as well as vases of current and archaistic types. Most of the treasures on view in the Lacquer Alcove are due to the generosity of Mrs. H.D. Warren and to the gift of the Dorothy and (Major) James E. Hahn Collection.

Doris Dohrenwend

135. **Cylindrical Box with Cover**
Red cinnabar lacquer carved to yellow ground over heavy wood frame; dull black lacquer lining and base. Six character Yung-lo (1403-1425) inscription on brass plaque attached to base of cover. Ht. 10-15/16" (27.8 cm.), diam. 11½" (29.2 cm.)
952x8 AB

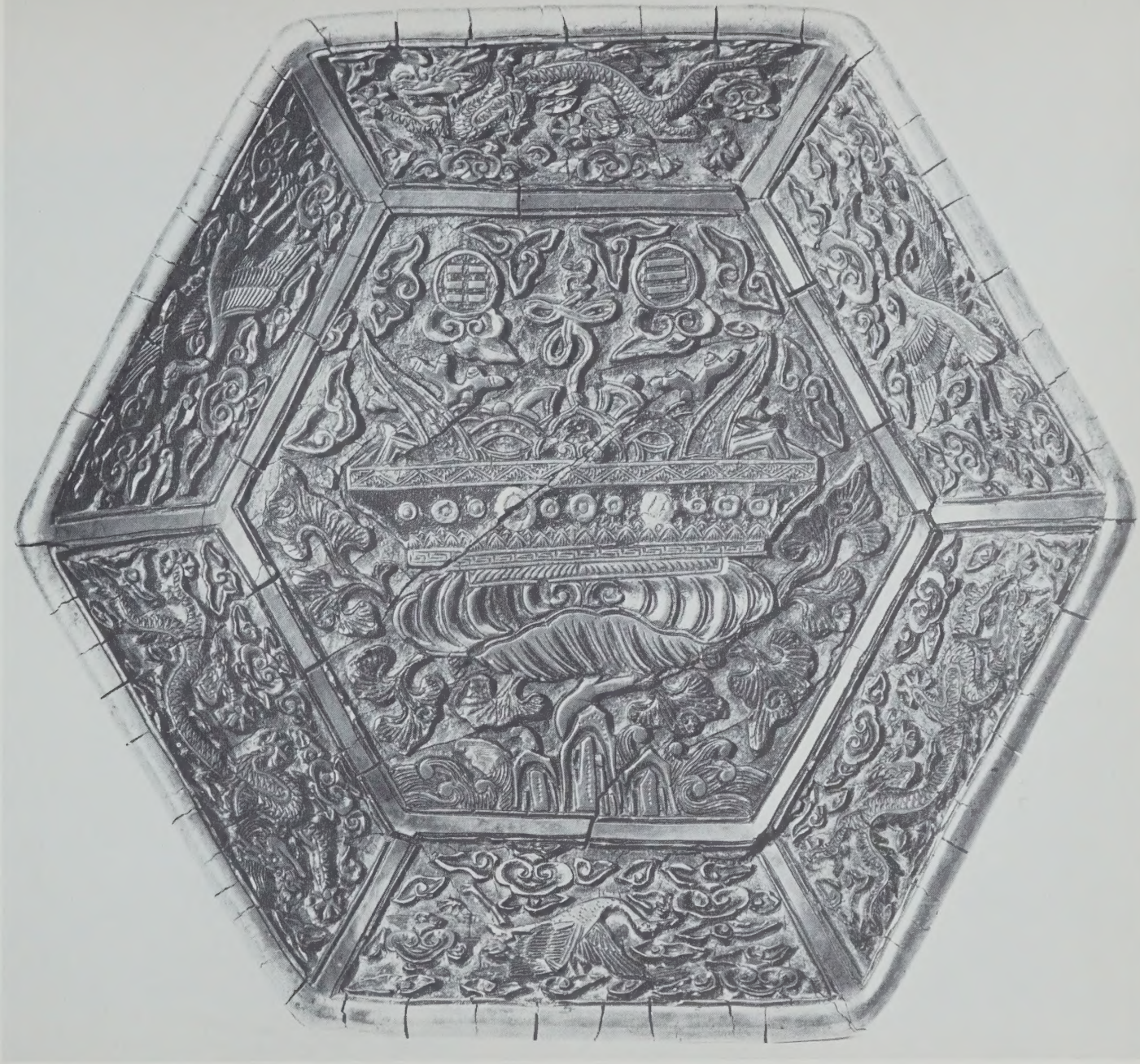
Ming Dynasty, first half of 15th century.

Published:
Arts of the Ming Dynasty (Detroit: Institute of Arts, 1952), no. 353;
M. Sullivan, *An Introduction to Chinese Art* (Berkeley: Univ. of Cal. Press, 1961), Pl. 124;
H. Trubner, "Ming Lacquer in the Royal Ontario Museum," *ROM Annual,* 1962, Pls. XIII - XIV;
T.A. Heinrich, *Art Treasures in the ROM* (Toronto, 1963), p. 69;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 71 no. 89.
Cf. F. Low-Beer, "Chinese Lacquer of the Early 15th Century," *Bulletin of the Museum of Far Eastern Antiquities,* Stockholm No. 22 (1950), Pl. XIV, fig. 19.

136. **Hexagonal Dish**
Red and green lacquer sharply carved to a reddish-gold ground over fibre-covered wood base. Six character Chia-ching (1522-1566) mark carved in base. Believed to be one of a set. Ht. 1½" (3.8 cm.), w. 7½" (19 cm.)
961.201.2

Ming Dynasty, Chia-ching mark and period (1522-1566).

Published:
H. Trubner, "Ming Lacquer in the Royal Ontario Museum," *ROM Annual* 1962, pp. 40-41, Pl. XVIII.
Cf. F. Low-Beer, "Chinese Lacquer of the Middle and Late Ming Period," *Bulletin of the Museum of Far Eastern Antiquities,* Stockholm, No. 24 (1952), Pls. I, II, X & XLII.

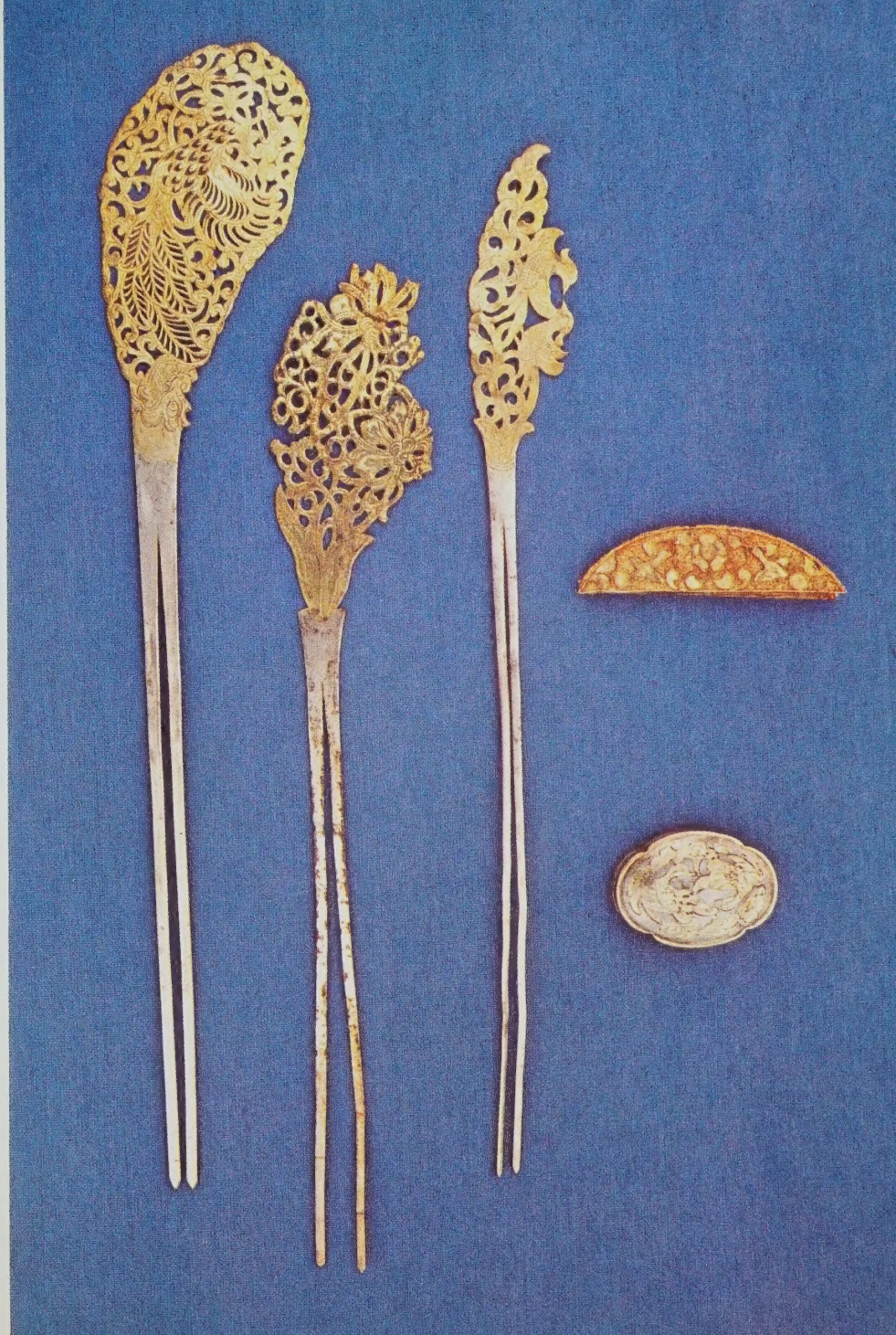


137. **Tray**
Dark *hsi-p'i (guri)* lacquer, carved deeply from brownish surface to dark ground; upper layers brown alternating with five of dark gold, lower layers darker brown or black alternating with four thin red layers. Recessed rectangular base with black lacquer reinforced by two transverse bars. "Crackle" of lacquer on base reveals coarse hemp-covered wood basis. Ht. 2" (5.2 cm.), l. 19½" (49.5 cm.), w. 13¾" (34.9 cm.)
966.218

Ming Dynasty, 16th century.
Cf. Sir Harry Garner, "Guri Lacquer of the Ming Dynasty," *Transactions of the Oriental Ceramic Society,* Vol. XXXI (1957-1959), Pl. 17b, "black" *guri,* Type B.

138. **Three-Tiered Box**
Black lacquer over hemp-covered, light wood frame; inlaid with mother-of-pearl; interior lacquered red. Lid top with scene of gentlemen and attendant in pavilion by shore with moored sampan. Ht. 10¾" (27.4 cm.), 9½" (24.2 cm.) square.
967.247.1 ABC.

Late Ming Dynasty, early 17th century.
Cf. J. Figgess, "Mother-of-Pearl Decorated Ming Lacquer: Some Clues to Dating," *Oriental Art,* XIV :3 (Autumn 1968), p. 164, a slightly earlier example of similar type.



Gold and Silver

Very little metalwork in either gold or silver has survived from Chinese antiquity, partly because precious metalwork has never enjoyed the same popularity in eastern Asia as it has in the west, and partly because of the ease with which gold could be melted and reused. Gold and silver work in China has always been particularly susceptible to the influence of both foreign technology and foreign style, and the more specialized techniques such as filigree and gold granulation originated in the west to reach China after transmission across Asia.

The earliest gold and silver in the ROM collections is found as inlay in a bronze vessel (see No. 60) and bronze fittings (see Nos. 68-74) from Chin-ts'un in Honan province. Other important examples date mainly from the T'ang Dynasty and the period immediately following it, when art objects made of rich and exotic materials were popular. Pieces made during the early part of the T'ang Dynasty were often inspired by the metalwork and other arts of Sassanian Persia, and Persian motifs such as mounted archers, and symmetrical compositions using trees, birds, and flowers, were used frequently. As the period progressed the tightly organized designs favoured earlier gave way to more spontaneous ones heralding a naturalistic decorative style that was to gain popularity in the 10th century and during the Sung Dynasty.

B. Stephen

139. **Stem Cup**
Gilt bronze; traced design with ring-matted ground. Ht. 2-9/16" (6.5 cm.)
950.36.3

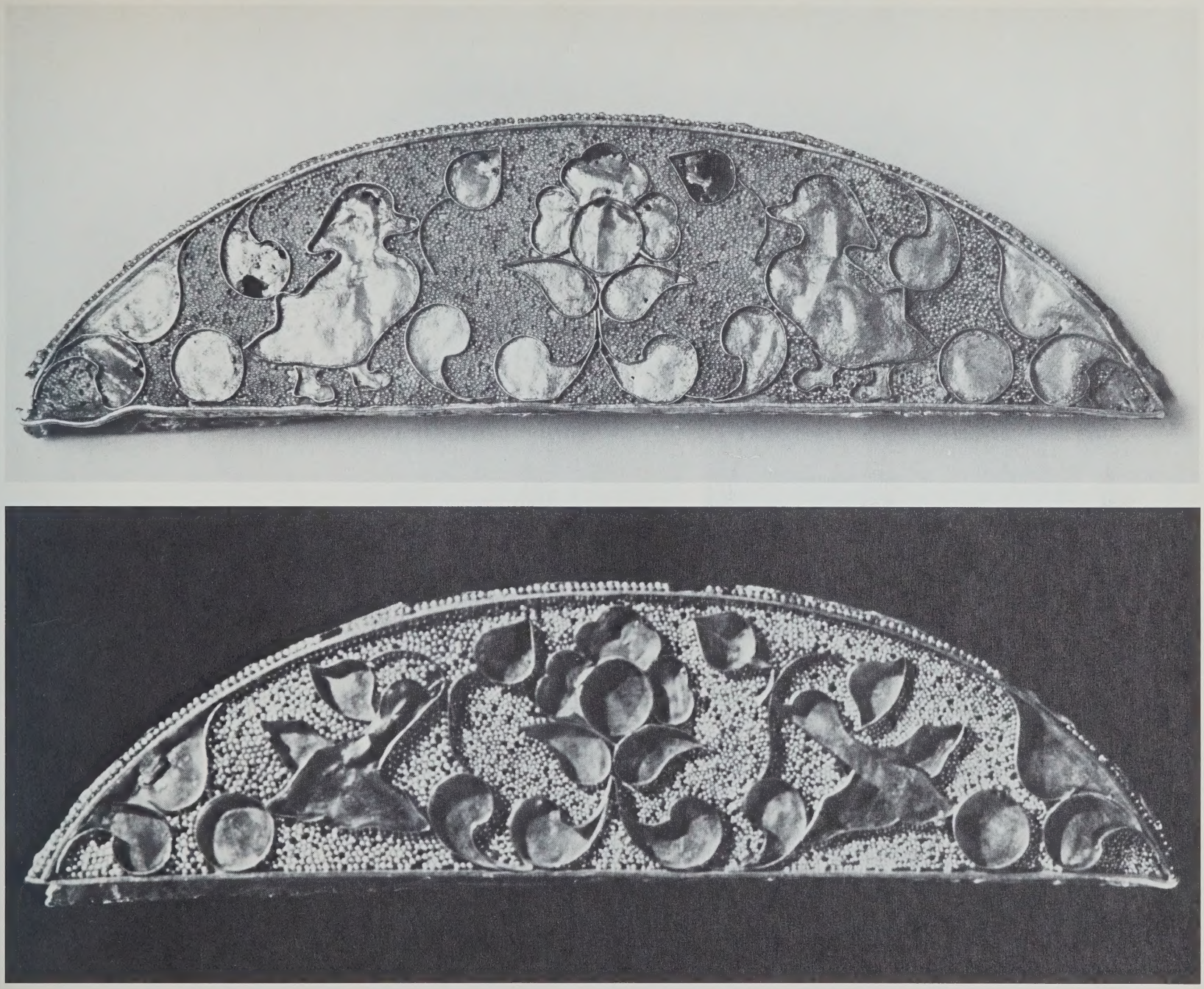
T'ang Dynasty, 7th-8th century.

Published:
M. Sullivan, *Introduction to Chinese Art* (London: Faber, 1961), p. 130; H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 52 no. 61. Cf. B. Gyllensvard, *Chinese Gold and Silver in the Carl Kempe Collection* (Stockholm: Nordisk, 1953), no. 109, for a similar cup also in gilt bronze; *Wen Wu*, 1972 no. 1, p. 39 fig. 19 shows a similar stem cup made of silver, found in 1970 at Ho-chia-ts'un, a southern suburb of Sian, Shensi province.

140. **Comb Top**
Gold; design of mandarin ducks, flowers and leaves outlined by cloisons; background covered with fine granulation. L. 2-31/32" (7.5 cm.)
959.120.1

T'ang Dynasty, 7th-8th century.
Cf. B. Gyllensvard, *Chinese Gold and Silver in the Carl Kempe Collection* (Stockholm: Nordisk, 1953), no. 37, for side panels from a comb top with cloisons still containing some turquoise inlay, and almost identical but inverted design;
Gift of Mrs. Edgar J. Stone.

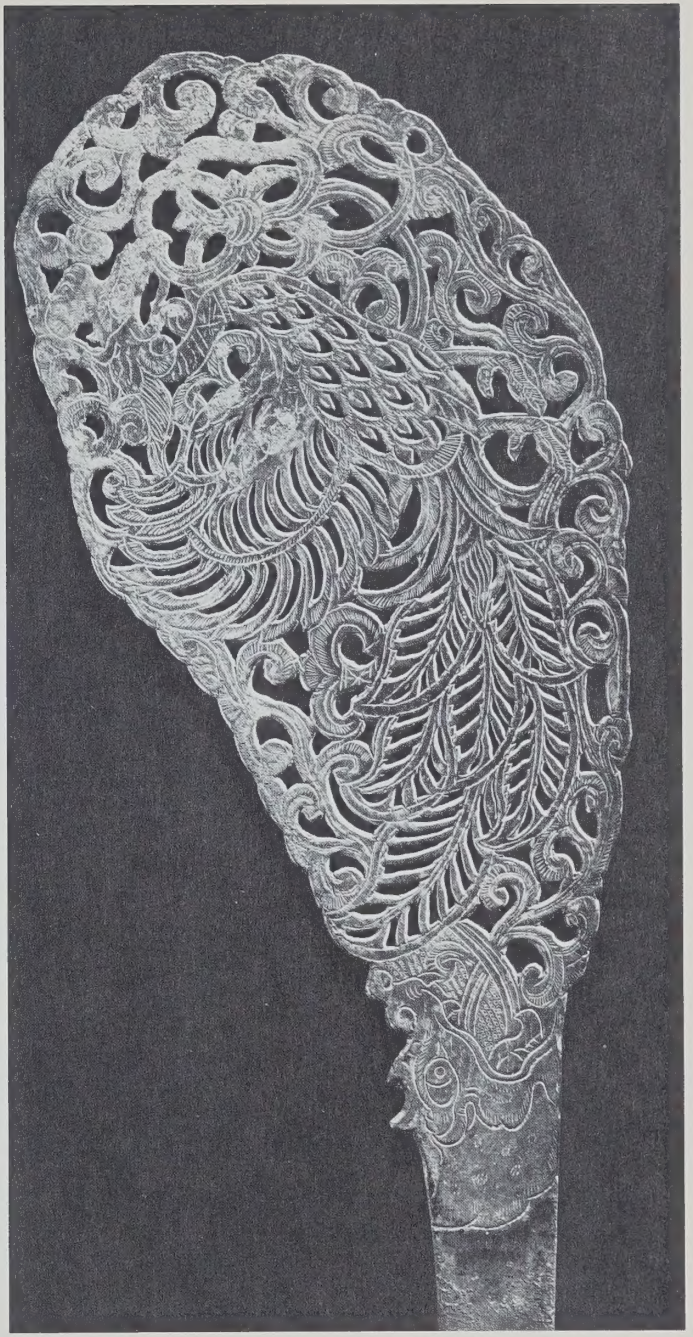
Published:
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 53 no. 63.
P. Singer, *Chinese Gold and Silver* (New York: China Institute in America, 1971), no. 67, for side panels from a similar piece in the Metropolitan Museum of Art, New York.



141. **Hairpin**
Silver with gilded head; repoussé openwork design with traced details.
L. 12⅞" (32.7 cm.)
959.117.2

T'ang Dynasty, 8th-9th century.
Gift of Mrs. Edgar J. Stone.

Published:
T.A. Heinrich, *Art Treasures in the* ROM (Toronto, 1963), pp. 48-49;
H. Trubner, *The Far Eastern Collection* (Toronto: ROM, 1968), p. 53 no. 64.
Cf. B. Gyllensvard, "T'ang Gold and Silver," *Bulletin of the Museum of Far Eastern Antiquities,* Stockholm, No. 29 (1957), fig. 51c, a similar hairpin in the Minneapolis Institute of Arts.



142. **Hairpin**
Silver with gilded head; repoussé openwork design with traced details.
L. 11½" (29.3 cm.)
959.117.3

T'ang Dynasty, 8th-9th century.
Gift of Mrs. Edgar J. Stone.

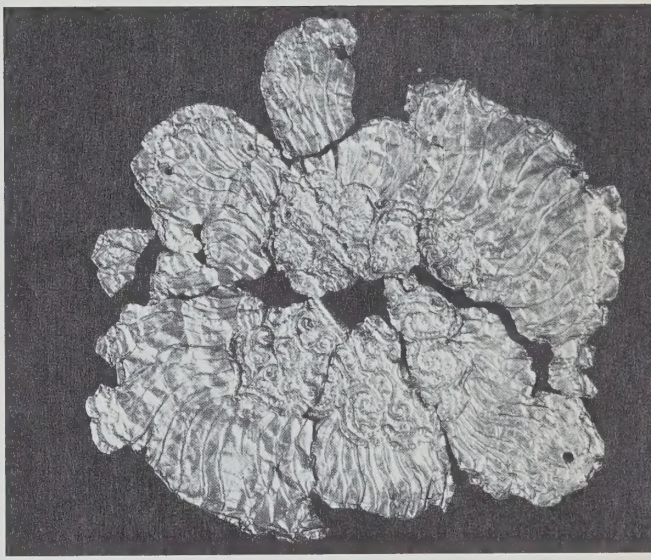
Published:
T.A. Heinrich, *Art Treasures in the* ROM (Toronto, 1963), pp. 48-49.
Cf. B. Gyllensvard, *Chinese Gold and Silver in the Carl Kempe Collection* (Stockholm: Nordisk, 1953), no. 126, for a pair of hairpins with similar decoration.

143. **Hairpin**
Silver with gilded head; repoussé openwork design with traced details.
L. 11¼" (28.7 cm.)
918.7.175

T'ang Dynasty, 8th-9th century.
Provenance:
George Crofts Collection.
Cf. *K'ao Ku,* 1959 no. 12, p. 669, for hairpins with openwork heads found in a T'ang Dynasty tomb at Huang-ti-kang, Canton, Kwangtung province, together with coins of the K'ai-yüan period (713-742), suggesting a date before the middle of the 8th century; *Wen Wu,* 1959 no. 8, p. 34 fig. 7, for hairpins with openwork heads from Hui-chia-ts'un in the southern suburbs of Sian, Shensi province, dated to the 2nd year of the T'ai-chung period, A.D. 848.

144. **Appliqué**
Gold; repoussé design; probably made for attachment to wooden box.
L. 5" (12.8 cm.)
925x64.6

T'ang Dynasty or later, 8th-10th century.



145. **Covered Box**
Silver; traced and with parcel-gilt design. L. 1¾" (4.45 cm.)
957.152.1

T'ang Dynasty or later, 8th-10th century.
Cf. *Wen Wu*, 1955 no. 5, p. 34 nos. 4 & 6, p. 35 nos. 1 & 2, for a parcel-gilt silver box of similar shape found at Hung-ch'ing-ts'un, south-east of Sian, Shensi province.

Textiles

The silks of China have been appreciated and prized in both the East and West since ancient times. During the Han Dynasty these precious stuffs reached imperial Rome along the famed silk road. However, textile impressions in patinas of bronze ritual vessels demonstrate that silk had been known and used since the Bronze Age, as several examples in the ROM collection affirm. Although comparatively recent in terms of China's textile history, the Museum's collection of Chinese costumes and furnishings reflects traditional technical skills and designs in weaving and embroidery. This collection is among the largest in North America and is internationally known for its holdings of Ch'ing dynasty court robes.

The oldest pieces in the collection are from the Ming Dynasty. Among these is a large *k'o-ssu* (silk tapestry) hanging depicting a Taoist paradise below a pair of confronted phoenix. It is a well-known, but rare, type made for the use of an empress and probably dates from the 16th century. No Ming costume is preserved in Western collections, but the ROM possesses an important, and apparently unique, panel made from four widths of velvet intended for an imperial robe (No. 146). It is among the earliest examples of Chinese velvet weaving, and although never made up into a garment, serves as a major document for study of the dragon robe which evolved from a semi-formal coat to become the Chinese official's costume.

The rise of Manchu power and the founding of the Ch'ing dynasty in the 17th century witnessed the introduction of costume styles based on a tight-sleeved, body-fitting riding coat, in contrast to flowing Ming style robes. Following the Ming, Manchu traditions included the Chinese custom of decorating clothing with dragons. The oldest surviving Ch'ing period dragon robe (see No. 147) marks a transition between older and newer modes. Its design retains traces of Ming-style drawing, but its impressive embroidery reflects the vitality of early Ch'ing period styles.

By the mid-18th century Manchu court costume was formally codified. Sizes, types, and positions of the nine dragons displayed on a cloud-filled field above a border depicting the earth mountain rising out of waves were prescribed by imperial edict, as well as the colours and accessories appropriate for each court rank.

By 1759 the Ch'ien-lung emperor made further concessions to Chinese traditions by adding to the imperial costume, the twelve ancient symbols of imperial authority worn by Chinese emperors since Han times. The colour yellow, the five-clawed dragon, and the five-coloured clouds had been reserved for the Manchu imperial family, but the twelve symbols placed at the shoulders, waist and knees of the dragon robe remained the prerogative of the emperor alone. Ten of these robes, including a twice-lengthened robe of the Ch'ien-lung

emperor (No. 148), are preserved in the collection. Although an emperor could select any colour for his clothing, most of the surviving twelve symbols robes are yellow. A rare *k'o-ssu* robe worked entirely in shades of blue and white dating from the reign of the Tao-kuang emperor probably marks a specific court function (No. 149). It could have been appropriate wear during the period of fasting preceding sacrifices at the Altar of Heaven.

The decline of imperial authority and the economic collapse besetting 19th century China affected the quality and workmanship of late Ch ing dragon robes, but informal robes associated with the private court of the Empress Dowager, Tz'u-hsi, are among the loveliest of Chinese costumes. Here the quality of traditional court embroidery was preserved a while longer in the refined ambience which prized colour harmonies and naturalistic designs matched to the nuances of seasonal variations. Over twenty garments in the collection purport to be from the wardrobe of the Empress Dowager, although in most cases this fact cannot be verified. The chrysanthemum and butterfly robe (No. 150) presents a design known to have been favoured by her, and is of such superb quality that only the empress would have dared wear it.

John Vollmer

146. **Panel**
Cut and uncut yellow silk velvet (solid *ciselé*) embroidered in coloured silks and gold filé. Piece consists of four widths for imperial court robe *(ch'ao-fu)*. L. 9'3-25/32" (309 cm.), w. 8'11-11/16" (272 cm.)
956.67.2

Ming Dynasty, early 17th century.
Gift of Mrs. Edgar J. Stone.

Published:
K. Brett, "A Ming Dragon Robe," ROMA *Bulletin*, No. 27 (June 1958), pp. 9-14, Pl. 12, figs. 1-2;
H. Burnham, *Chinese Velvets*, ROM Occasional Papers No. 2 (1959), pp. 31-34, Pls. IV-V;
"Un velours impérial chinois d'epoque Ming." *Bulletin de liaison du CIETA*, No. 9 (January 1959), pp. 53-60.

147. **Dragon Robe** *(chi-fu),* probably for imperial consort
Yellow silk tabby ground completely covered with embroidery in red and yellow gold filé couching, and shaded in blue, green, red and yellow satin stitch. L. 54¾" (139 cm.)
919.6.21

Ch'ing Dynasty, K'ang-hsi Period, late 17th century.
Provenance:
George Crofts Collection.
Gift of the Robert Simpson Company.

Published:
H.E. Fernald, *Chinese Court Costumes* (Toronto: ROM, 1946), no. 28, Pl. I;
S. Camann, *China's Dragon Robes* (New York: Ronald, 1952), Pl. 5.

148. **Imperial Twelve Symbol Dragon Robe** *(chi-fu)*
Pale yellow silk twill with satin and split stitch embroidery in shades of blue, brown, green, pink, red and yellow.
L. 57½" (146 cm.)
909.12.2

Ch'ing Dynasty, Ch'ien-lung Period, mid 18th century.

Published:
H.E. Fernald, *Chinese Court Costumes* (Toronto, ROM , 1946), no. 2, Pls. II & III, Col. Pl. B.

149. **Imperial Twelve Symbol Dragon Robe** *(chi-fu)*
Blue and white *k'o-ssu* (silk tapestry).
L. 57" (144.8 cm.)
919.6.3

Ch'ing Dynasty, Tao-kuang Period (1821-1850).
Provenance:
George Crofts Collection.
Gift of the Robert Simpson Company.

Published:
H.E. Fernald, *Chinese Court Costumes* (Toronto: ROM, 1946), no. 7, Pl. IX

150. **Woman's Informal Autumn Robe**
Blue satin densely embroidered with couched gold filé, and satin stitch in shades of blue, green, orange, violet, yellow and white. L. 53½" (135.9 cm.)
919.6.128

Ch'ing Dynasty, *c.* 1900.
Provenance:
George Crofts Collection.
Gift of the Robert Simpson Company. Reportedly from the wardrobe of the Dowager Empress, Tz'u-hsi.

Published:
H.E. Fernald, *Chinese Court Costumes* (Toronto: ROM, 1946), no. 70, Colour Pl. D.

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